

BINGANG



Club Crosby

Summer 2000

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Most of you have paid your dues for 2000, but some have not. On your mailing label, directly above your name, is the date your membership expires. We would appreciate payment as soon as possible after that date, please! ☞ ☐ If this box is checked in red, payment is overdue! ☛

If the club is to remain financially stable, it is necessary that all members pay dues on a regular basis. We would not like to drop any members for non-payment, but it may become necessary to do so. If any of you are no longer interested in receiving *Bingang*, please drop us a note or postcard.

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Send a check or money order for \$12.00, made out to Club Crosby, to:

Wayne Martin, Editor *Bingang*
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Kirkwood, MO 63122-6311

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Ken W. Crossland of W. Midlands, England, is our European representative. He collects dues and does the mailing of *Bingang* for Europe and the British Isles. Magazines are air-mailed to Ken in bulk from the U.S. He distributes them by regular mail to the members. Dues are \$16.00 and must be submitted to Ken *in £ sterling an amount equivalent to \$16.00 U.S.* Please do not make payment to Ken in U. S. dollars. Send dues or notice of non-receipt of *Bingang* to:

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We cannot accept foreign currency or personal checks, as it is too difficult and expensive to get them cashed. Money orders or bank drafts must specify payment in U.S. dollars. Personal checks will be returned, unhonored. Dues are \$16.00, and journals are sent airmail. Send your remittance, made out to Club Crosby, to:

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Front cover: Bing's hand rests on Desi Arnaz's shoulder as he sings with Xavier Cugat and his Orchestra at the Arrowhead Inn, Saratoga, New York, in the summer of 1937.

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*This issue is dedicated to the memory of
Pat Sullivan, Al Sutton, and Leslie Gaylor.*

Readers Write

Dear Wayne,

I can't believe Bing was not mentioned in all the lists of the century. To me, if it wasn't for Bing Crosby there wouldn't be anybody.

— Bob Edelsten, Edgewater Park, NJ.

Dear Wayne,

Many thanks for the winter issue. There were so many interesting articles: the photo and note from Bob Hope, the "In Loving Memory" to Pat Sullivan, the proposed "Road to the Moon" (if only they had made it!).

— Bryan Stevens, London, Ontario, Canada.

Dear Wayne,

I read a quote from Bing once in a *Readers Digest* where he said that one of the few things in the 20th century that has made giant strides in reverse is popular music. It's true when you think about it. We've gone from Bing and Swing to Rock and Rubbish. However, with magical technology like CDs and DVDs, here's hoping Bing's great legacy of recordings and films will be perpetuated into the 21st century and beyond for future generations to rediscover. Wouldn't it be great if before we all depart this mortal coil we could all put our Bing collections in some kind of time capsule to be opened in a couple of thousand years, thereby ensuring that the greatest of them all will again emerge at some future century! With the great efforts of the likes of Club Crosby and the U.K.'s I.C.C., I'm sure we shall all take Bing into the 21st century with us.

— Girvan Paterson, E. Bentleigh, Victoria, Australia.

Dear Wayne,

I'm writing to extend my kudos to you and Mark and your associate editor and contributing editors for your splendid Winter 1999-2000 *Bingang*. You certainly made the "scoop of the year" with Greg Van Beek's article, "Road to the Moon." What a great scenario it would have been for those two old troopers, Bing and Bob. Greg Van Beek contributes an amazing number of interesting articles about Bing, and such a young guy!

—Virg Edwards, Eugene, OR.

Dear Wayne,

October 26, 1999 was my 25th anniversary in the priesthood. I came back that evening to find a message on my machine. It was from Kathryn Crosby, calling to congratulate me. She indicated that she had been working in Russia the last few years in American plays. It was a treat to hear from her. We had visited last five years ago when she came through Kansas City in a production of *The Music Man*. She told me at the time

that she was planning the trip to Russia.

This call was particularly meaningful, as 25 years ago, right after my ordination, I received a telegram from Bing and Kathryn with congratulations.

— Fr. Robert Murphy, Grandview, MO.

Dear Wayne,

Thanks so much for all of the club's efforts on behalf of Bing and his many fans and for the great variety of articles in the last issue of *Bingang*. I found especially interesting — "The Road to the Moon" and David Lobosco's article on Inger Stevens and Greg Van Beek's piece on Bob Thompson.

— Bob Larsson, Newington, CT.

Dear Wayne,

Your latest issue is one of the finest yet. If I may enter a mild, obscure quibble, El Brendel, who worked with Bing in *If I Had My Way*, was not exactly, as you said on page 47, unknown.

He and his wife Flo were headliners on the vaudeville circuit for two decades. He was recruited for movies in 1926 (well before Bing) and played significant roles in eight silent films. He moved easily into talkies, and by 1930 was the top-billed star of two major Fox musicals, *Movietone Follies* and the space-age *Just Imagine*. He was paid \$1,000 a week under his Fox contract — good money for those days! He played major roles, including some leads, in 43 films before *If I Had My Way*. They included *Wings*, *The Cock-Eyed World*, and its successor, *Hot for Paris*, and *Little Miss Broadway*. He made many comedy shorts. He did radio as well, although not with Bing. Brendel lasted long enough to play in Preston Sturges' *The Beautiful Blonde from Bashful Bend*. On television he played the father of Joan Davis in her *I Married Joan* series.

I have always found his simple-minded Swede act to be painfully unfunny, even less amusing than the deadly Three Stooges. But he had his fans. He certainly wasn't unknown in his era, although he may be now.

— Robert Achorn, Sutton, MA.

Dear Wayne,

I always enjoy receiving *Bingang* in the mail. Just when I think, as a fan, I know all that there is to know about Bing Crosby, I learn *something new* when I receive my issue.

— Lorraine Myers, Miller Place, N.Y.

Dear Wayne,

Just outside of Toronto at 8400 Jane St. is a well-known banquet center. From time to time a gentleman by the name of Clive Baldwin appears there. If you ever run into him, take in his performance. This man does not mimic but speaks, sings, dances and whistles just like Al Jolson. Totally uncanny!

— Peter T. Gray, Orillia, Ont., Canada

The Editor's Page

AL SUTTON. We were all saddened by the death of the man who was our president and editor during most of the 80's. We had heard that Al was not doing well, but it was a shock to hear of his passing.

I remember my first contact with Al. I had written to the club suggesting that I do an article on Bing's blue label Deccas. He wrote back very enthusiastically and made some suggestions about format and content. I typed up the article and mailed it off to him, enclosing a note that said "If this isn't any good, just pitch it." To my surprise, he called me in a few days accepting the article. I remember that his voice was very deep and resonant and that he sounded like a radio announcer.

The article appeared in the first issue of *Bingang* that Al edited. It turned into a series that eventually covered all of Bing's commercial recordings and took several years to complete.

Then one day I received a letter from Al saying that he was ready to retire and was asking me to serve as editor of the journal. I had to think about that for awhile. As a youth I had worked in a printing plant, setting metal and wooden type by hand, running the cranky old presses, and struggling with an immense typesetting machine; but the printing processes of the 40's and 50's had been replaced by different, unfamiliar ones. Al was certain that I could do it, and he sent me a care package with such mysterious items as non-reproducible blue pencils and graph paper, rub-on letters, etc., as well as some examples of his camera-ready pages. He managed to convince me, so I gave it a try.

Although Al was willing to help any time we called on him, he never interfered with or questioned the work that Mark and I did. So many times when there was a decision to make about the journal, we asked ourselves, "What would Al have done?" We always found the answers.

Tributes to Al Sutton by our president, Mark Scrimger, and our overseas representative, Ken Crossland, will be found on pages 6-8 of this issue.

OTHER DEATHS. We were still recovering from the deaths of Pat Sullivan and Al Sutton when we heard that another legend in the world of Crosbyana, **Leslie Gaylor** of the United Kingdom, had passed on. Tributes to him by Ken Crossland and Ernest Sutkowski will be found on page 29. We have also had word that **Vern Vasey**, a long-time member of Club Crosby, died recently. **Barry Ulanov**, author of *The Incredible Crosby* (published in 1948) and nearly 50 other books, died on April 30. He was 82. His book on Bing is still a classic.

A NEW SERIES. We are pleased and excited to

announce the beginning of a new series of articles in this journal. "¡El Compadre Bing Crosby!: the Latin Repertoire," by Edwin García, makes its debut, beginning on page 9 of this issue. This will be a long series dealing with all aspects of Bing Crosby and what is commonly called "Latin-American music." Several other club members have assisted Ed in researching this series, and they have been listed at the beginning of the article. Malcolm Macfarlane, who supplied some very valuable information for the "Bing Crosby Latin American Guest Directory" pages, should be added to the list. We know you will enjoy this series!

VOICE OF THE CENTURY. A very nice biography of Bing called "Bing Crosby—The Voice of the Century" was presented on ITV television in the U.K. on December 26, 1999. ITV has a series of such biographies known as the "South Bank Show." The show was supposed to run on the Bravo channel in the U.S.A., as some of the others in the series have, but as far as we know, that has not happened. Fortunately, Charlie Baillie obtained a tape of the program and ran off a duplicate for me.

I enjoyed the show. It was presented in a very positive way, unlike some biographies that we could name. There was no "Lady in Red" (What was her name again?) or Gary Crosby or Robert Slatzer to trash Bing's good name. Hosted by Melvyn Bragg, the show featured interviews with Gary Giddins, Ken Barnes, Mary Frances and Kathryn Crosby, Les Paul, Dolores Hope, and Rosemary Clooney, among others.

Gary Giddins did an especially fine job with his segments of the show. We're glad you're on our side, Gary!

HAPPY GOLDEN ANNIVERSARIES! A happy 50th anniversary wish goes to the International Crosby Circle, who celebrated their 50th anniversary with the Spring 2000 issue of *Bing*.

Congratulations also to the International Al Jolson Society on their 50th anniversary this year.

May we all keep going for *another* 50 years!

IT HELPED. A list appears on page 44 of all those members who contributed an extra amount of money to the club's coffers during the first five months of the year. Our bank account is in much better shape because of you.

We would also urge all of you whose dues payments come along during the second half of the year to add a few dollars, or just throw a few U.S. stamps in the envelope (any denomination). Every little bit helps.

Wayne

When Day Is Done

A Fond Remembrance Of My Dear Friend And Mentor, Al Sutton

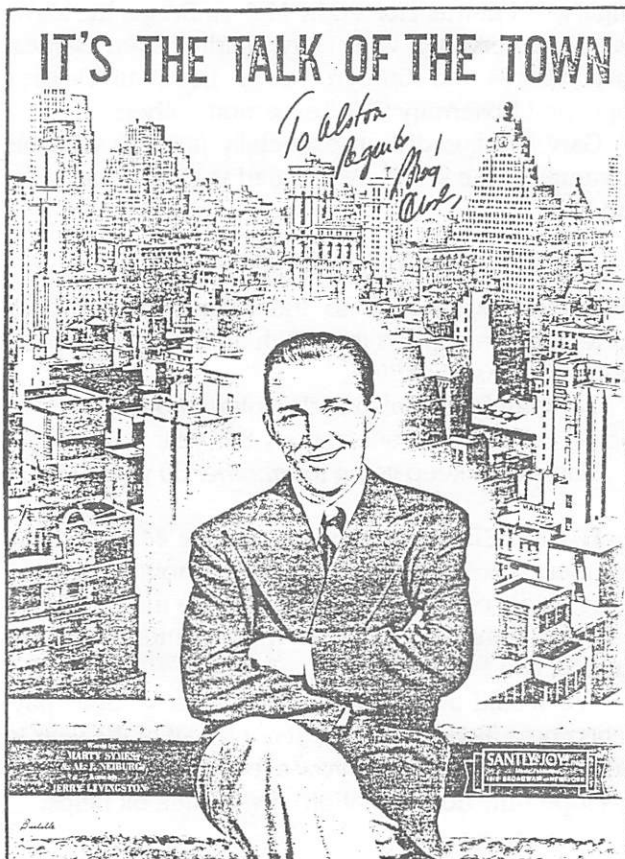
By Mark Scrimger



Alston W. Sutton

1910-2000

President of Club Crosby and
Editor of Bingang 1980-1987



Sadly, this is an article I was hoping I'd never have to write. When Al Sutton died this past February, not only I, but Bing fans everywhere lost a dear friend who was a guiding light in the world of Crosby collecting. Al packed so much life into his ninety years that it will be hard to chronicle it in only a few paragraphs. But, I'll do my best because I want everyone to know this great man as I did.

He was born in Glendale, California in 1910, and his family moved to Sacramento when he was five years old. He remained a resident of Sacramento for the next 85 years. One of his most vivid early memories was going with his mother to the Pan-Pacific Exposition (an early world's fair) which was held in San Francisco in 1915!

Al started his life-long career as a California state employee in the early 1930s. A man of talent, he rose through the ranks of his department and retired after many years of service as a regional manager of California's Unemployment Commission. It was while helping to administer the Community Chest during the Depression that he first met Mildred, his beloved wife, whom he married in 1935. Together, they raised and bred Silkie Terriers for many years and were also experienced puppeteers who put on shows for young and old at schools and halls around the Sacramento area. Their loving marriage, which produced their only son, Bob, was also long-lived, spanning seven decades until her death in 1992. Understandably, he missed her deeply, and her passing saddened his final years.

You may not have known that in his earlier years, Al was a musician who enjoyed playing the ukelele and, that in addition to all his Crosby activities, he was also very active in a Charles A. Lindbergh Society — an interest which was the result of a life-long admiration for a boyhood hero and a fascination with early aviation.

I first remember seeing Al's name attached to letters he wrote to Fred Romary's Crosby Collector magazine in the late 1960s. We began corresponding in 1979 at the instigation of then Club Crosby president, Pat Sullivan, when she discovered we both possessed sizable collections of Bing Crosby sheet music. We began trading in earnest and soon began regaling each other over the phone with news of our latest finds. Friends for over 20 years, we only got to meet face-to-face once in July of 1992 when I journeyed to Sacramento. It's a memory I'll always cherish.

For years, Al was active in attending and hosting gatherings of West Coast Crosby fans. With the help of Pat Sullivan and Priscilla Koernig, club officers at the time, he was able to meet Bing at the Crosby tournament and to see him perform in person several times before his passing in 1977. In late 1979, Al was asked by Pat and Priscilla to take over the presidency of Club Crosby.

Even more importantly, as it turned out, he took over the editorship of *Bingang* — all at the age of 70! I remember balking at first when offered this same honor and I was only half this age. Considering all the time and effort it eventually entailed (including taking orders for and shipping the many Crosby books and records produced in England by the ICC), it was certainly a very selfless act — all because he wanted to share his love of anything Crosby with others.

From the very beginning of his tenure, Al saw a different vision for *Bingang* and began steering its content away from the fan club/newsletter type that had served it so well during Bing's lifetime and turned it into a journal that celebrated Bing's career and many accomplishments. He solicited and, as mentor, also helped guide the writing and layout of articles from club members interested in illuminating different aspects of the hobby. Al also contributed many, many important written and pictorial articles of his own over the years, very often illustrated with unique material from his wonderful collection. From day one, Wayne and I judged our work on *Bingang* based on the high standards he set, hoping it would always meet with his approval and reaffirm his decision to entrust the continued publication of the journal to two of his protégés.

It became clear to Al, as he approached 80, that the business of running Club Crosby and producing *Bingang* on schedule could not be done with good intentions only. In fact several years earlier, truth be told, he even resorted to creating an alter ego named Merrill Willsohn to take some of the heat for unanswered correspondence, missed deadlines, and dues collection problems resulting from his sometimes being overwhelmed with work. The totally fictional Merrill (his mother's middle name was Merrill) Willsohn (Al's middle name was Wilson) was actually Club treasurer for awhile and even had articles published! Check your back issues. Oh, how Al must have agonized over finally having to step down as president of the Club.

Many times in his final years, he told me how much he appreciated hearing from his old friends and fellow collectors who hadn't forgotten him. He always looked forward to their visits and phone calls. As simple everyday living became more of a chore and the health problems associated with old age overtook him, Al made the heart-wrenching decision to disperse his collection.

He said firstly that he wanted to be the one who decided where things went while he was still able to make his wishes known. Secondly, he wanted the collections within his collection to be kept intact, as he felt they would always be more valuable and meaningful when



taken as a whole. Thirdly, he wanted the piece of mind that came from knowing they went to friends who appreciated how much time, effort, money and joy had gone into gathering them in the first place and would continue to cherish them as much as he did. He hinted that when the time came, perhaps his generosity might be emulated. Lastly, and most importantly, he wanted to be remembered fondly and never forgotten by those who were his friends.

Speaking for myself, I know I'll never forget him and the many ways he touched my life. I'm saddened by the realization that I can no longer pick up the telephone and enjoy another conversation with him. He was a true friend and a wise counsel. I will miss him dearly. Although I knew him only in his later years, I hope this article has done some justice to the memory of his long and wonderful life. Below you'll find the obit he wrote for himself. He brought much joy to many people in the time he was here. Who could ask for anything more?

Farewell, old friend.

**Before someone else writes it for me, I'd like to suggest a possible obit:
"I've enjoyed being here!"**

Al Sullivan

Remembering Al Sutton

By Ken Crossland

IT IS ALWAYS a sad and wrenching duty to note the passing of those who have experienced the joys of life with you, particularly when that person happens not only to be a fellow devotee of the same pursuits, but also is a true and dear personal friend.

These were Al Sutton's words in his editorial in *Bingang* in October 1980, and they were occasioned by the sudden death of Al's co-editor, Herb Bootman. Al and Herb had taken up the reins of Club Crosby earlier that year, a role that Al would fulfill, aided by Mort Miller, until handing it over to the present team in 1987.

During Al's time at the helm, I was a regular contributor to the magazine, partly out of a sense of friendship and loyalty, but also because I could see that Al was serious about making *Bingang* a journal for the serious collector as well as the casual fan.

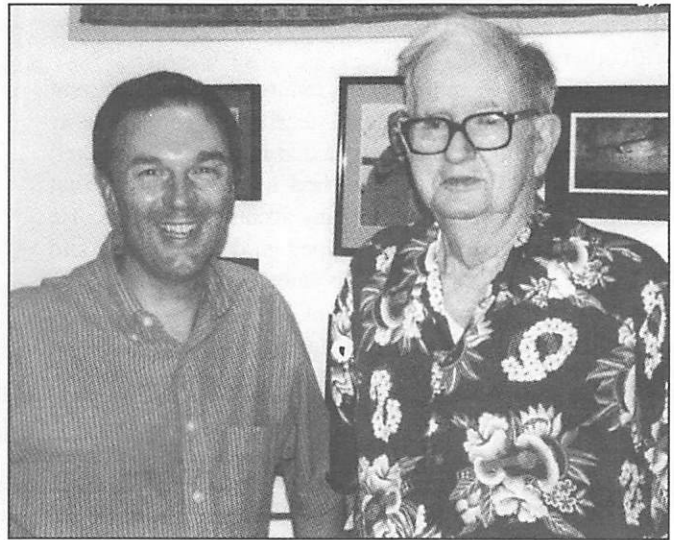
When, a couple of years later, I found myself somewhat surprisingly thrust into the editor's chair of *Bing* in the UK, I set myself an immediate challenge of trying to meet the same high standards that Al had set in the USA.

Al and I had been friends since a day in August 1976, when a letter with an interesting logo dropped through my letterbox. The logo had a cartoon of Bing, underneath which were the words "Another Crosby Collector." The letter began "My Dear Mr. Crossland..."

Our friendship spanned the generations and lasted until Al's death on 19 February 2000, six months short of his 90th birthday. Pen-friendship became a personal one when Linda and I visited Al and his dear wife, Mil, in 1980. It gave us first-hand exposure to a bear of a man, who could grizzle and growl, but who more often than not had a twinkle in his eye and a chuckle in his voice.

We visited them several times more, and after Mil's death a few years back, I saw Al one last time in 1998. "I'm gonna give the Millennium a real go," he said; and of course, he made it. His Crosby collection was everything you would expect and more, sometimes duplicates, sometimes triplicates (although invariably, if it was a third copy of something I didn't have, it came my way).

We traded parcels on a regular basis and on the perfect terms of trade. I always thought I owed him, and he always thought that he owed me; and after Al's editorship of *Bingang*, we continued to correspond regularly, letters with which I will never part. Al had a marvelous turn of phrase — "I never liked him and always shall," he said once of someone who



Ken Crossland and Al Sutton - August 1998

Photo courtesy of I.C.C.

had crossed his path.

Al was a Crosby original. He could recount first hand the arrival of Bing on the music scene in the late 1920s; could tell you about bumping into Bing in a roadside diner in the seventies; and lots more in between.

He ended his tribute to Herb Bootman with these words:

Another good man gone, and there weren't enough here to begin with! But we were lucky to have known you while you were here, Herb.

Et tu, Mr. Sutton.

Other Tributes to Al Sutton

From the Bing Crosby Internet
Museum Bulletin Board

So sorry to hear of Al Sutton's demise. His collection and knowledge of Bing are legendary among Crosby collectors. He will be missed.

—HOBIE AND CATHIE WILSON, Bing's Friends and Collectors Society.

Al's passing is a sad loss to Crosbyana. He was a superb editor of *Bingang*, and he was so helpful to us in the UK in so many ways. We send the sincere condolences of the International Crosby Circle to his family and his many friends.

—MALCOLM MACFARLANE, International Crosby Circle.

¡EL COMPADRE BING CROSBY!: THE LATÍN REPERTOIRE, PT. 1

by Edwin García, Esq.

Additional research: Tim Morgereth, Mark Scrimger, Greg Van Beek, & Wig Wiggins;
Photos/sheet music covers: Mark Scrimger & Edwin García

THE EXPERIMENT

In the middle of Spanish Harlem, New York, my father ran a popular *bodega* for many years before his recent retirement. The business was anything but a typical grocery store. Over the years, it became a neighborhood hangout where customers would meet, gossip, play dominoes, and discuss politics and sports. A spacious back room served as a meeting ground for local musicians to ply their talents. On weekends, patrons would gather and hold impromptu jam sessions featuring singers and musicians playing guitars, bongós, congas, maracas, güiro (scraper) and other Latin American instruments. Because it was a place for music making, the establishment was nicknamed *El Rincón De Los Artistas* (The Artistes' Corner). Thus, with regard to music, this gathered throng was a very discerning audience.

Several years ago, my father broke a bone in his leg, requiring a cast, and that he be off his feet in order to completely recover. As a result, I had to suspend my Law career and run his business until he recovered. Coming from an intellectual background, I found life as a grocer quite boring. In order to while away the hours and relieve the boredom, I had the stereo system on all day. The store was inhabited by people of all backgrounds, but primarily of Hispanic descent: including Puerto Ricans, Méxicans, Dominicans, Ecuadorians, Cubans; and even a few Brazilians. Considering this clientele, I was restricted to playing cassette tapes of the latest *salsa* and *merengue* music. And yet, despite my Hispanic background, I grew up on the Rock & Roll music of the '60s and '70s; with a great fondness for the music of the Big Band era. Thus, listening to salsa music all day became monotonous. Hence, I decided to become adventuresome.

I put together a cassette tape of every Latin recording made by Bing Crosby that I possessed. In bemused silence, I watched for a reaction from my discerning customers. Would they object to hearing these songs with English lyrics? And Big Band arrangements? Not to mention that many of these recordings are from forty to sixty years old? Would they flee the store? No. Instead, a spirited debate and guessing game began. "Who's that? Frank Sinatra? Nope. Perry Como? Nah. Dean Martin? Getting warmer. Nat King Cole? No, no. Ray Charles? Are you nuts?! Oh, Bing Crosby; he's alright. I've never heard him singing in Spanish. When did he do that? Where can I get a copy?"

And therein lies the problem. Because of lack of availability and poor marketing Bing's Latin American repertoire is virtually unknown. In just about every major record store in New York City, you can find the

Latin recordings of singers such as Eydie Gormé, Nat King Cole, Connie Francis, Linda Ronstadt, Dean Martin, and even French singer-composer Charles Aznavour. Most recently, an eighty year old Colombian neighbor proudly displayed his latest acquisition: a cassette recording by Greek singer Nana Mouskouri, of Spanish songs. Also available, there are collections by famed Spanish tenors, Alfredo Kraus, José Carreras and Plácido Domingo. But no Bing Crosby. In 1996, two Spanish language novelty CDs emerged: a duet collection by Paul Anka; and an album of Beatles songs performed by contemporary Latin American singers.

Moreover, whenever new CDs of Bing's recordings are released, usually they are accompanied by CD booklet notes which give a brief biography on Crosby's life; and a listing of the different music genres Bing delved into, such as Country and Western, Hawaiian, French, Operetta, Sacred, etc. Inexplicably, the writers of these notes usually omit to mention the Latin American genre.

Worldwide, Latin music has grown into a major player and profit-maker in the recording industry, promulgated by the likes of Tito Puente, Celia Cruz, Gloria Estefan, José Feliciano (who sang with Bing on a 1968 TV special), Menudo, Selena, Julio Iglesias, Ricky Martin, and others. Outside the U.S.A., the most appreciative *aficionados* of Latin music are the Japanese. In the 1999 year-ending *Billboard* album listings, several Latin artistes had albums in the Top 20. In February 2000, a comeback CD by 1960s Latin-rock guitarist Santana would rack up eight Grammys. This resurgence in the crossover popularity of Latin music prompted the recent announcement by the *National Academy of Recording Arts and Sciences* (NARAS) that they would sponsor a separate Latin Grammy Awards in September 2000.

Latin programming is the fastest growing format in radio. In a January 2000 issue of the trade sheet *M Street Journal*, it was reported that in 1989 there were 347 Spanish and ethnic radio stations in the U.S.A. Today, it's 692. In New York, there are approximately six radio stations that play Latin music all day; with many more specialty Latin shows on other stations. For example, WPAT-FM(93.1) has an *easy listening* format called "Amor." Predominantly, this station plays recordings by Latin artistes; but also included are some selections by English-speaking singers. Certainly, Bing's Latin recordings may have an airing somewhere on the radio dial.

On the streets of New York, we have numerous hawkers selling bootlegged cassettes of Nat King Cole's Latin recordings, and they sell. I do not condone bootlegging. Merely, I point out how readily

available are the Latin recordings of other singers; unlike those of Bing Crosby. This current music trend would strongly suggest favorable market conditions for investments in Latin recordings. And, with Japan's appetite for Latin music, you would think Crosby's record label MCA would make more of an effort to release his Latin Decca recordings on compact disc. MCA are you listening?!

Of course, this brings us to the purpose of this multi-part article: a review of Bing Crosby's Latin American repertoire, as preserved in commercial recordings; film and television appearances; and radio performances, by Crosby himself, as well as those of his radio guests. We will proceed with: (a) classification definition issues; (b) Bing's Latin American exposure; (c) Latin American origins and development; and (d) his catalogue of songs, discussed through the context of a historical overview of the musical assimilation of the major Latin genres and rhythms in Popular music; specifically, in the U.S.A.

CLASSIFICATION ISSUES

Classifying this music according to genre becomes somewhat problematic since the words *Latin*, *Latin-American*, *Spanish*, *Hispanic*, *South American*, and others have been used interchangeably, and at times imprecisely. According to the *Columbia Encyclopedia*, 3rd ed., "Latin America" is a collective term for the twenty republics of South and Central America where Romance languages are generally spoken. Included in this definition are Portuguese-speaking Brazil; French-speaking Haiti; and Spanish-speaking Argentina, Bolivia, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Honduras, México, Nicaragua, Panamá, Paraguay, Perú, Uruguay, and Venezuela. Also, sometimes this designation is extended to include Puerto Rico and the French West Indies; and less frequently, Belize, Guyana, French Guiana, and Suriname.

Given the parameters of this study, another problem is classifying songs which are Spanish or Portuguese in origin. These Iberian neighbors do not fall under the Latin-American rubric. However, because of their historical ties and musical influence, they are included in our discussion.

BING'S LATIN EXPOSURE

Crosby was exposed to Latin American culture and music by having lived and worked in the Spanish-Mexican influenced state of California; through his many travels abroad; recordings; radio, film, and T.V. work; and from valuable experiences with many friends and acquaintances, which would further his education. Throughout the span of his lifetime, Bing would have rubbed elbows with people from diverse places such as México, Cuba, Spain, Portugal, Brazil, Argentina, Bolivia, and Puerto Rico.

■ MEXICO

Principally, Bing had more connections with México than with any other Latin American country.

In 1925, aspiring entertainers Crosby and pianist Al Rinker left Spokane, Washington and headed for Los Angeles to pursue a career in show business. With its proximity to México, as well as having been a former Mexican territory, the state of California was home to a vast Hispanic population. In this cultural environment, Bing would be exposed quickly to the Latin scene.

The Mexican city of Tijuana, along with its resort area of Aguascalientes was a favorite haunting ground for the 1920s Prohibition Era Hollywood crowd, including young Mr. Crosby. As recounted in *Out With The Stars: Hollywood Nightlife In the Golden Era* (Abbeville Press, 1985), author Jim Heimann recalls an era when tourists would take the two hour car drive to Tijuana, and enjoy themselves at the Monte Carlo gambling emporium; the Sunset Inn; the Tijuana racetrack; any of a dozen saloons along Main Street; and the Foreign Club, the largest gambling casino. It was at the Foreign Club that a beautiful, young dancer Rita Cansino would attract the attention of Hollywood movie executives. Of course, later she became Rita Hayworth. As an aside, Aguascalientes (i.e., "hot waters") was the birthplace of famed Mexican composer Manuel M. Ponce, author of the song *Estrellita*.

Bing's many happy sojourns to Tijuana is confirmed by two sources. Reprinted in the July 1988 issue of *Bing* magazine, Crosby wrote a 1926 letter to his Spokane childhood friend Dirk Crabbe, within which Bing made a tongue-in-cheek reference about wanting to go get "stiff" in the "Holy City," Tijuana; and having previously won some money at the Foreign Club.

In similar vein, author Charles Thompson relates in *Bing: The Authorized Biography* (David McKay Co., Inc., 1975) that starting on July 15, 1930, and continuing for the next ten months, Crosby sang as part of the Three Rhythm Boys with the Gus Arnheim orchestra at the Cocoanut Grove in Los Angeles. On weekends during this stint, Bing would drive over the border to Aguascalientes: to play golf, roulette and catch the horse races. As an integral part of this ambiance, much music could be heard in the many saloons of Tijuana. Jazz was played for the visiting tourists. Obviously, Spanish and Mexican music (which at the time was influenced by Cuban music) was played by in-house musicians, as well as strolling serenaders. No doubt, in addition to picking up rudimentary words of the Spanish language, the Latin American music that underscored this festive period left a lasting impression on Crosby.

In May 1934, Bing would buy a tract of land on a sixty-five acre compound in the island community of Rancho Santa Fe, just twenty miles north of San Diego. Subsequently, Crosby and his first wife Dixie Lee would build on the ranch a weekend country home. On the Don Juan Osuna Ranch, one section originally called the Second Osuna Adobe was built in 1834 and had been a Mexican headquarters in the 1846 war with the U.S. Its owner had been the first *alcalde* (Mayor) of San Diego under Mexican rule. Also, it was at the Rancho Santa Fe where Bing would sponsor his annual Crosby Clambake.



Baja California's famed resort, Agua Caliente

THE TIJUANA EXPERIENCE

A Montage



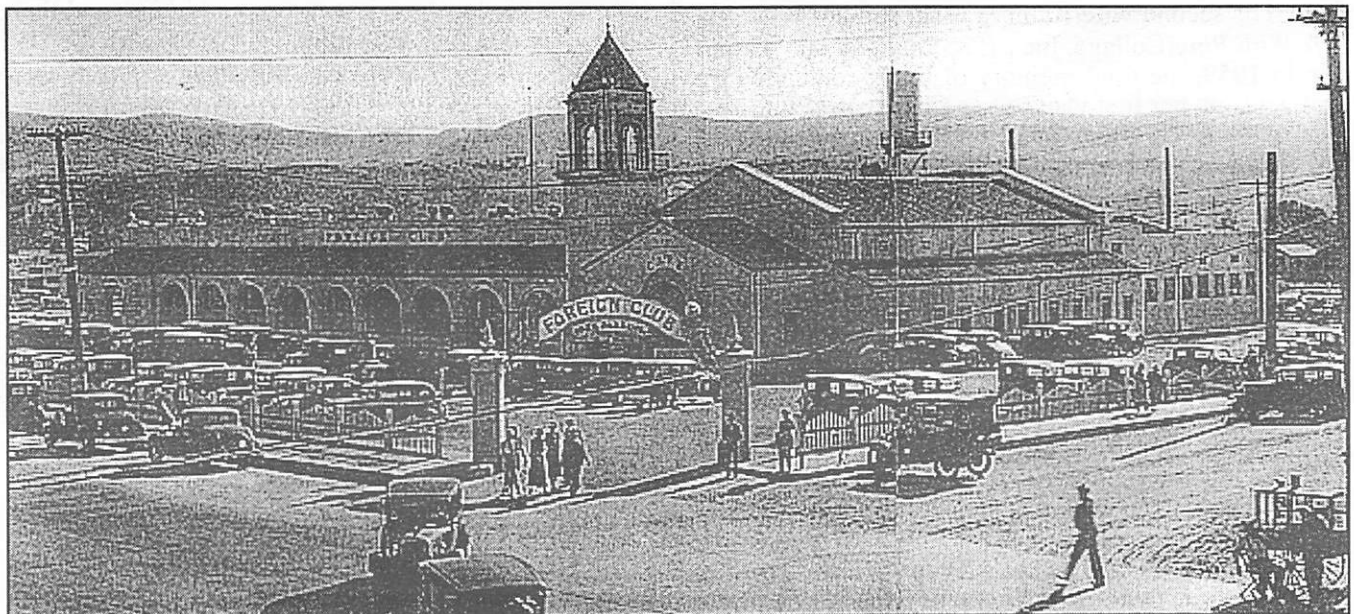
The Foreign Club Café de Luxe was where a young Rita Hayworth performed for Hollywood executives.

I have seen Hayworth Smith several times at the Ambassador. The next time I am in L. A. we are going to get together and do things. He certainly plays classy looking tunes.

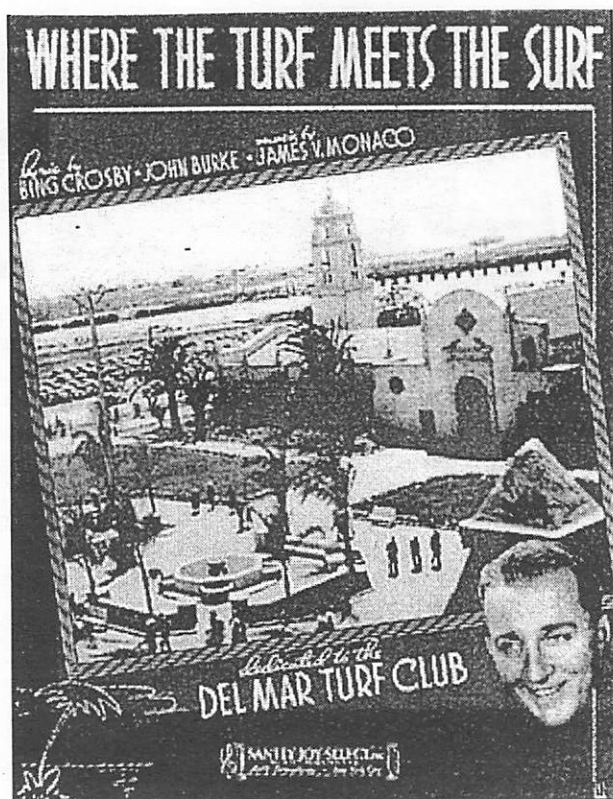
While in San Diego I ran into Pete and Ed Smith (Kappasing from W.S.L.) and of course we must go to Tijuana and get stuff. Am enclosing a picture taken in the Holy City. We had just come from the Foreign Club where I won some dough. Hence the happy grin. While down there we stayed with Jay and at the Beach and we didn't miss a thing.

Was quite surprised to learn that Wink and Alice are still chuff, and that Betty and Ray Johnson are likewise afflicted. Understand that the band

Dirk Crabbe Letter: Excerpt



The Foreign Club: outside view



Then in 1936 with the opening of the neighboring Del Mar Turf Club, Crosby would acquire a financial interest in the Del Mar racetrack. Later in 1941, Bing as lyricist joined songwriters Johnny Burke and James Monaco in penning *Where The Turf Meets The Surf At Del Mar*. Crosby made a non-commercial recording of the song, which was played over the public address system on each day that the racetrack was opened.

Throughout the early 1960s, Bing would vacation every year in México: going on *fishing trips*, in places such as Palmilla and La Paz, in Baja California del Sur; *hunting expeditions*, in Todos Santos; and *golf outings*, in Guadalajara, Mazatlán and at the Spyglass Hill course in the Del Monte Forest on the Monterey Peninsular, and The Links at its neighboring Spanish Bay. His second wife Kathryn relates in her book *My Life With Bing* (Collage, Inc., 1983), that on one fishing trip in 1959, the fond memory of being serenaded by mariachis on her first visit to Las Cruces, near La Paz.

In April 1961, Bing purchased a home in La Paz to house an orphanage which was called *Colina de la Cruz* (Hill of the Cross). A year later, he established

a home for his family in Las Cruces. It would seem that "the folks who live on the hill" were not Jack and Jill, but rather the Crosbys in their remote hilltop home, called *Casa Crosby*. With Kathryn's urging, the Crosbys were involved in several charitable activities in their Mexican community, including: the funding of a summer school; Kathryn's less than successful, though well-intentioned anti-TB campaign; and an annual spring cleaning at their nearby church.

With this background, Bing was an appropriate choice as a guest for a T.V. programme titled *Across the Seven Seas*, airing on September 6, 1966, regarding private air travel to lower California. Briefly, Crosby is interviewed at his Baja home in Las Cruces: wherein he discusses the construction of his home; the general area; and hunting opportunities. This was a television series begun in 1962 by travel-documentary specialist Jack Douglas, in conjunction with Bing Crosby Enterprises. Around this period, travelogue programmes were inexpensive to make, and were aired sporadically as specials, once a month or every several months.

In 1973, Bing would further expand his interests in México; this time in Guadalajara: by purchasing another house at Bosques De San Isidro; investing in a real estate development called *Sandy Segro*; and sponsoring the Bing Crosby Open Golf International Classic golf tournament at the San Isidro Country Club, under the auspices of the Ladies Professional Golf Association. The tournament lasted only two years, taking place in March '74 and '75.

Finally, during this period, Crosby's fourteen year old daughter Mary Frances would spend her '72 high school sophomore year as an exchange student living with a large Mexican family.

■ ON STAGE

A few anecdotes demonstrate that Bing's singing of Latin themed songs, and associations with Latin artistes started at the early stage of his career. Between 1925-26, Crosby and Al Rinker performed in various gigs in vaudeville: signing up for thirteen weeks on the Fanchon and Marco west coast circuit, touring with the show *The Syncopated Idea*; and then, a three month stint at the Orange Grove with the *Will Morissey Music Hall Revue*. Subsequently, they were signed by Paramount Publix to perform shows for six months alternating between the Metropolitan Theatre, in Los Angeles; and the Granada and Warfield, in San Francisco. In his later years, Crosby told Hollywood



Outside & inside of Matchbook cover from the Guadalajara golf tournament, Bing Crosby International Fiesta

columnist Jim Bacon that it was at the Metropolitan that Paul Whiteman's manager Jimmy Gillespie heard them singing. This would occur the second week of October, 1926. At the Metropolitan, one of the songs they used was Mabel Wayne's Latin novelty *In A Little Spanish Town*, apparently the first ballad ever featured in their act. Part of this anecdote is first reported in the Crosby biography, *Bing* (Bolton Printing Co., Inc., 1937) written by his brothers Ted and Larry Crosby. Similarly, in Charles Thompson's book, we read that when Bing sang with Gus Arnheim's orchestra in 1930, rival crooner Rudy Vallée also recalled hearing Crosby sing *In A Little Spanish Town*.

In 1932, from September 9th to the 15th, Bing performed live in a cine-variety show at the Fox Theatre in San Francisco. He would share the stage with the Spanish actress-dancer Conchita Montenegro. Yet, a couple of years prior, it was his encounter with a soon to be famous Spanish bandleader that resulted in a most fruitful association.

Spaniard Xavier Cugat's family emigrated to Cuba when he was five. By age seven, this child prodigy was playing the violin in Havana cafés and played in a pit trio at a silent movie house that included on piano, the famous Moisés Simon, composer of *The Peanut Vendor*. Additionally, he would play violin with the Havana Symphony. During this later stint, he met and became fast friends with famed tenor Caruso, who set Xavier on his second career as a caricaturist.

He set off for New York and got a job in a café. However, Cugat would realize shortly that he was not a good enough classical violinist to shine in the U.S. He took a job as first violinist for Vincent López' orchestra. Next, moving to the West Coast, he became a caricaturist for the *Los Angeles Times*. In L.A., he got to know silent screen actor, heart-throb Rudolf Valentino, who had briefly worked as a tango dancer. Valentino encouraged him to form a tango orchestra, which became *Xavier Cugat and His Six Gigolos*.

The following anecdote is not contained in any of the usual Bing biographies and related materials. However, it appears in three Cugat related sources. According to (a) 1942 CBS Starlines biography press sheet; (b) Cugat's 1948 autobiography, *Rumba Is My Life* (N.Y.: Didier Publishers); and (c) Marino Gómez-Santos' 1958 interview, *Pequeña Historia de Grandes Personales: Xavier Cugat* (Barcelona: Ediciones Cliper), Cugat claimed that his newly formed orchestra became the relief band at the Coconut Grove, behind Gus Arnheim and His Orchestra. Of course, singing with Arnheim was Bing's trio, The Rhythm Boys. Cugat's Latin rhythms became so popular with the audiences that this caused some friction between Cugat and Arnheim. When Gus would return to the bandstand for a set of tunes, the audience would not allow Xavier to leave. On some occasions, Crosby sang some tangos with the group, the beginning of a long acquaintanceship. Also, Cugat remembered that the theme song for the Rhythm Boys was *Say It With Music*.

Several years later, Bing would join Cugat and singer/conga musician Desi Arnaz on stage by giving an impromptu performance at the Arrowhead Inn, a



gambling casino in Saratoga, New York. In his simply titled autobiography, *A Book* (William Morrow & Co., 1976), Arnaz fondly recalled this first meeting with Crosby, in the Summer of 1937—in August, Bing would attend the Saratoga yearling auctions. At this time, the nineteen year old Desi enjoyed a brief stint with Cugat's band. Bing was in the audience at this club date, and requested that Arnaz be brought to his table. As Desi approached, Crosby greeted him speaking in Spanish. With Bing expressing his fondness for Cuban music, the two men hit it off and drank a couple shots of Bacardí rum. Afterwards, Crosby approached Cugat and demanded that he give Arnaz a raise. At first reluctant, Cugat relented after Bing agreed to sing with the band. The audience went wild as Bing sang many songs, including a duet with Desi on *Quiéreme Mucho* (Yours). On this song, Arnaz sang in English, with Bing handling the Spanish lyrics. In subsequent years, the two performers would cross paths: in 1941 on a three day *Good Neighbor Policy* goodwill tour to Mexico City; and in May 1942 for the *Hollywood Victory Caravan* train tour, to raise money for war bonds. But more memorably, Desi appeared on Bing's 1942 *Kraft Music Hall* radio broadcast. The first thing Crosby asked Arnaz, was whether he had received the pay raise. He did!

In addition to recording sessions with Xavier Cugat and His Waldolf Astoria Orchestra in 1945, Bing is believed to have sung with Cugat's band on November 22, 1947 at the Winter Ball benefit for St. John's Hospital held at the Beverly Hills Hotel.

■ TRAVELS

Crosby's many travels took him to places such as Argentina, Brazil, México, Cuba, Portugal and Spain. In the Autumn of 1937, Bing went to Argentina to purchase four horses. When the horses arrived in

California, Crosby and Lindsay C. Howard entered into a racing and training partnership called *Binglin Breeding Stable* (aka, Binglin Stock Farm); and would continue to import horses from Argentina in subsequent years. In a later period, one of his horses, Preceptor, was led to victory at the Blackstone Valley handicap, in Narragansett, by what Bing described as his "excitable" Cuban jockey, Ruperto Donoso.

In September and October 1941, Bing took a South American vacation, with stops in Brazil and Argentina. In Brazil, he would stay at the Casino Copacabana; and meet Decca labelmate and organist Ethel Smith, who would later provide accompaniment on a handful of recordings. In addition, Bing would visit a cattle ranch which he co-owned at Corrientes; give a benefit show for the British in Rio de Janeiro; and visit Sao Paulo. Modestly, Crosby reflected in his autobiography, *Call Me Lucky* (Da Capo Press, 1993), that everywhere he went in South America, he was received very warmly: not necessarily because of his singing, but as the owner (actually owned by Lindsay Howard) of a three year old champion filly called Blackie.

Throughout his career, Bing shrewdly downplayed his success and popularity. But, no professions of modesty could mask the reality of the very enthusiastic reception Bing received, in a concurrent trip to Argentina, at the end of September right through mid-October. As we learn from Malcolm MacFarlane's *Bing Crosby: A Diary of a Lifetime* (International Crosby Circle, 1998), in Buenos Aires children were dismissed from attending school "in honour of the great American singer." Bing would go on an automobile tour to make himself visible to the vast crowds he would attract. While in Buenos Aires, he would buy a part interest in a horse farm; watch his race horse Blackie win a race at Palermo; and appeared on a local broadcast for *Radio El Mundo*, speaking in Spanish. For this appearance, he would donate his fee to a children's charity.

On these trips, obviously Bing was pursuing his own leisure and business interests. And yet, they occurred during an important period in U.S. political history. In 1940, President Franklin D. Roosevelt created within the State Department the *Office of the Coordinator of Inter-American Affairs* (CIAA), headed by Nelson Rockefeller, with the intention of promoting the "Good Neighbor Policy" in Latin America. The political intent was to prevent the spread of Axis influence, and get Latin America closer within the United States' sphere of influence. Believing that U.S. films could play an important role in the promotion of relations with the Southern hemisphere, Roosevelt would establish a Motion Picture Division within the CIAA. Concurrently, with the spread of World War II across Europe, major markets for Hollywood movies were closed. Overseas, revenues for the U.S. film industry fell sharply. Hollywood turned to Latin America and began to intensify its penetration of those markets. This economic motive fitted neatly with the government's official Good Neighbor policy. As Desi Arnaz writes in his autobiography, in 1941 at the behest of the State Department, the film industry capitalized on this new Policy by sending three DC-3 planes

full of stars to Mexico City, on a three day public relations goodwill mission. Among them were Mickey Rooney, Norma Shearer, James Cagney, Clark Gable, Robert Taylor, Bing Crosby, and Arnaz, the only Latin aboard. They would perform in five, six, or seven theaters a day, and were mobbed everywhere they went. According to Arnaz, the mission was a less than total success. While the stars were greeted enthusiastically, the Méxicans were suspicious of the sudden neighborliness, of the Good Neighbor Policy. After all, they were neighbors for several hundred years. And aside from a few armed conflicts, they had been ignored as neighbors.

Skipping to November 1956, Crosby was in Cuba on a golfing trip with longtime pal Phil Harris, a former bandleader and crooner. While there, Bing was to have a running battle with too much air conditioning in his hotel room. It seems his hotel was very cold. After each day of golf in the heat and humidity of Cuba, he would return to flirt with pneumonia. His solution was to cover the air vent with some modeling clay, which resulted in a decrease in temperature throughout the entire hotel! Nevertheless, Bing slept comfortably the final days of his stay.

Previously, in 1953, Crosby worked and vacationed in several European countries including Spain, accompanied by his son Lindsay. In later years, Bing would go to Spain in '62, '65, '66, '67, '73, '76 and in '77. And, in late August 1968, Crosby would spend two days in Portugal. As we read in Fred Reynolds' *The Crosby Collection, volumes 1-5* (John Joyce & Son, Gateshead, 1991-97), the author relates a conversation with British broadcaster Wilfrid Thomas, who interviewed Bing in 1960 for BBC and Australian radio programmes. Thomas recalls having met Bing for the first time by chance at the Spring Feria in Seville, Spain. "I could hardly believe my eyes," said Thomas, "when I saw him sauntering along among all those gipsies and caballeros, unrecognized by anyone but me. . ." Independently, Kathryn also had spent some time in Spain. In July 1957, she began filming *The Seventh Voyage of Sinbad*, with location shoots in Granada, Majorca, and then to the north to Costa Brava.

■ RECORDINGS

As far back as 1905, one of Bing's first record labels, Columbia Records explored the potential for tapping into the Latin market. This record company began recordings in: México, 1908; Argentina, 1913; and Colombia, 1914. Prior to Crosby latching onto Whiteman, Paul had made Victor recordings in 1926 of *Valencia* and *In A Little Spanish Town*. After Bing joined, Whiteman made successful recordings of Latin novelties such as *Ramona; It Happened In Monterrey;* and *Cuban Love Song*, among others. Throughout his career, Bing amazed his friends and colleagues with his encyclopedic knowledge of the current events and activities occurring in show business. Being a keen observer of the music scene, undoubtedly Crosby was very much aware of the Latin American craze sweeping the U.S.A. in the first half of the century.

From the '27 Latin novelty, *The Calinda*, to one of Bing's final recordings, the '76 and '77 bolero

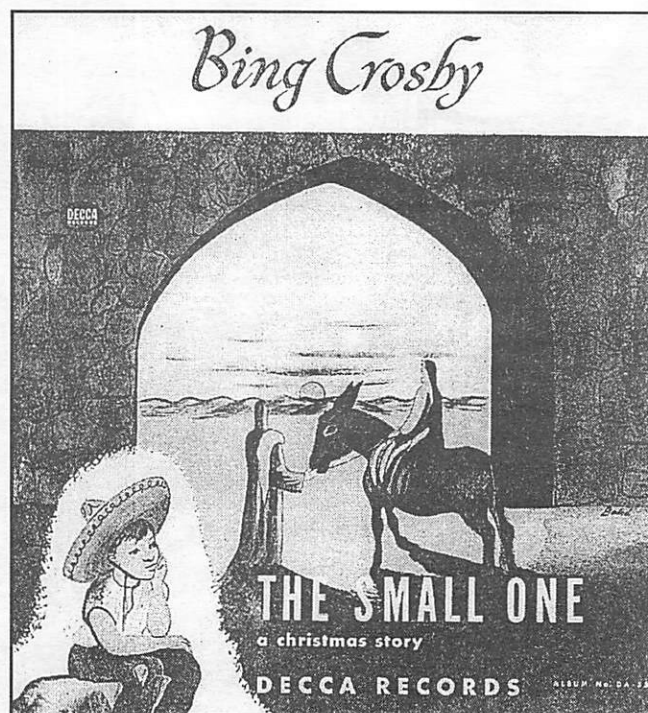
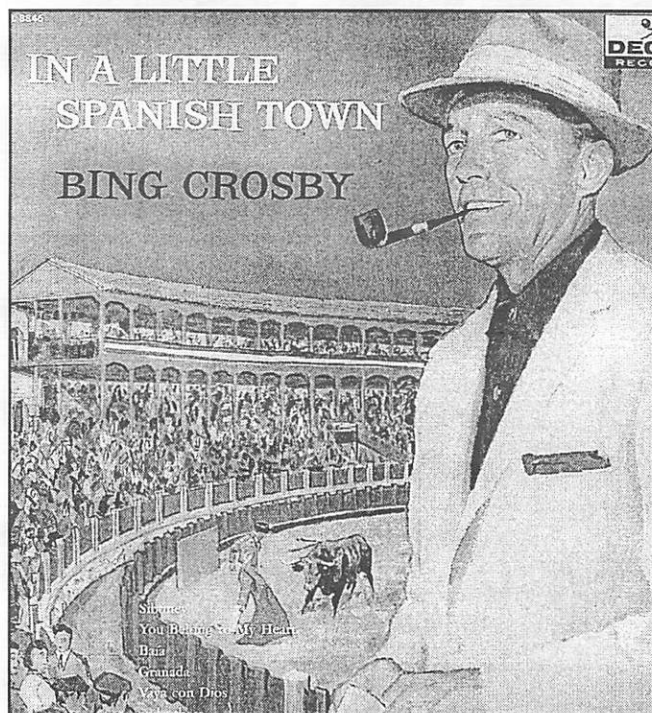
RECORDINGS *A Sampler*

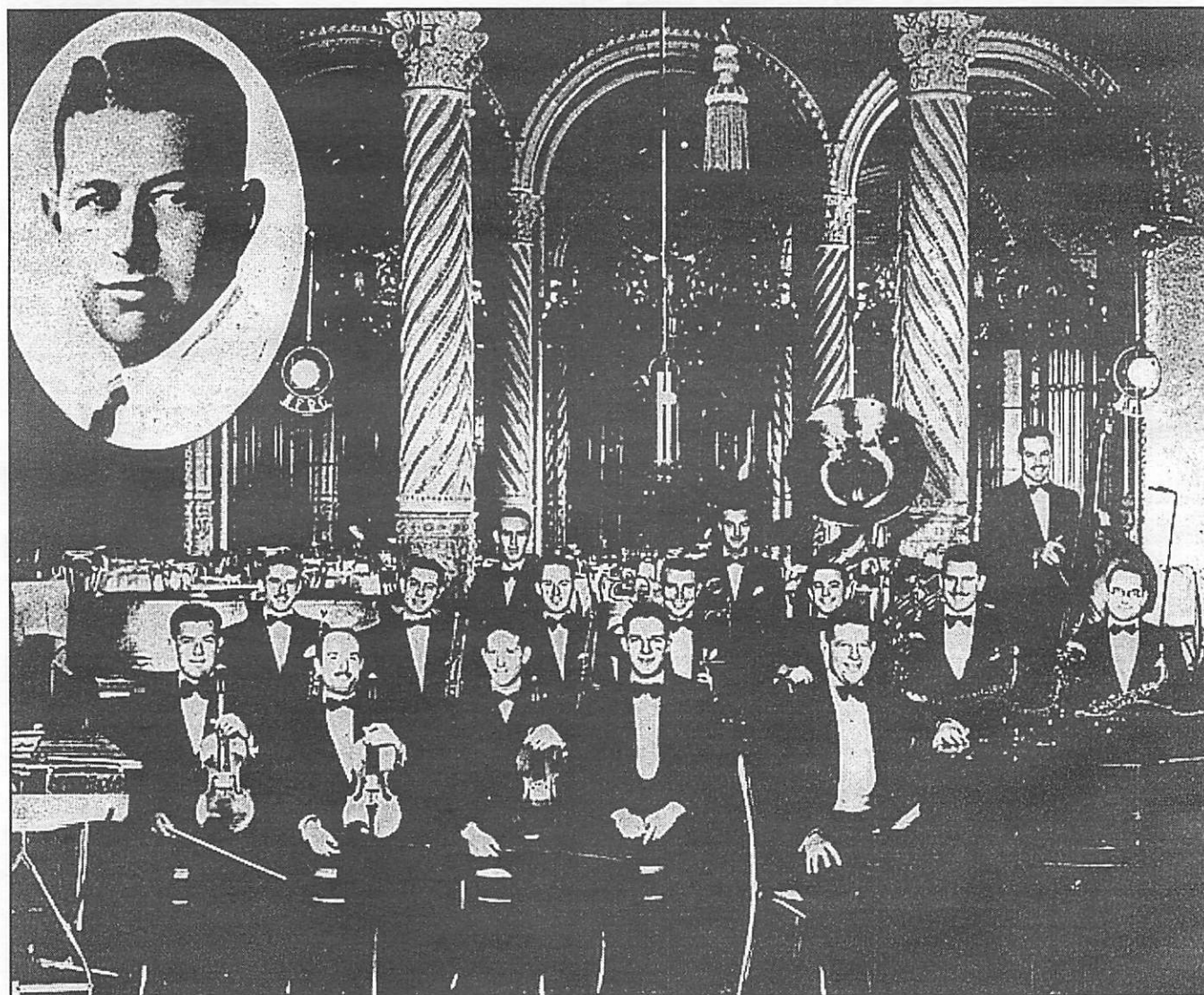


78-rpm album: 1947 release



45-rpm album: 1950 release





16 From the book *The Dance Band Era* by Albert McCarthy: Anson Weeks & Orchestra, 1932. Front row: Xavier Cugat and Bob Crosby (2nd and 4th from left).

arranged, *The Night Is Young And You're So Beautiful*, Latin music would be a constant throughout Bing's fifty-one year recording career. Ever taking the pulse of popular music, Decca Records founder Jack Kapp had Crosby record a number of Latin songs in the 1940s and '50s with such outfits as Xavier Cugat & his Waldorf Astoria Orchestra; and the Bando da Lua (Band of the Moon), Carmen Miranda's backup group. Also, Bing took part in an unusual Latin themed project, resulting in the 1947 album *The Small One* (DA-553). Contained therein, Crosby narrated a Christmas story regarding a Mexican boy and his burro, which had been featured on his Kraft Music Hall radio show for Christmas Day 1946.

Additionally in 1947, Decca compiled eight of Bing's '40s Latin recordings, and put them out on a 78rpm album (A-547); later reissued in 1949 on a 10 inch LP (Decca DL-5011); both titled *El Bingo*. On these first two collections, Crosby is wearing a green-colored, Mexican charro (cowboy) suit. In 1959, this collection was expanded further to twelve selections with a new album cover, featuring a bullfighting design, on the 12 inch LP, *In A Little Spanish Town* (Decca DL-8846). In the interim from 1953, one Latin related track appeared on the 10 inch album, *Le Bing* (Decca DL-5499). A few Latin arrangements were supplied by Buddy Cole for the 1954 LP box set, *Bing: A Musical Autobiography* (DX-151).

After Bing's exclusive Decca recording contract expired in December 1955, he was free to record with other labels. This was now the era of the "concept" Long Playing album. The next twenty-one years would mark the final era of Crosby's recording career. Surprisingly, as we shall review, Latin rhythms were utilized on most of his albums, right up to his very last recordings. All the songs from these collections will be identified and reviewed, in subsequent parts of our series of articles. Presently, we will point out only the number of Latin tracks contained on these collections. No doubt, the longtime Crosby collector will test his or her musical acumen and try to figure out which individual tracks are contemplated.

In 1956, the Capitol soundtrack album (Cap. W/SW-750) for the MGM film *High Society* was released. From this wonderful Cole Porter score, four out of the ten tracks on the album incorporate Latin rhythms. Between 1956-57, one Latin related track appeared on: *Bing Sings Whilst Bregman Swings* (Verve MGW-2020); *New Tricks* (Decca DL-8575); and *Ali Baba and the 40 Thieves* 40 (Golden A298.20).

Six out of twelve songs arranged in Latin rhythm were included in the 1958 travelogue LP, *Fancy Meeting You Here* (RCA LPM-1854), a duet album with Rosemary Clooney. This was followed by *El Señor Bing* (MGM E3890), a 1960 collection featuring mambo and cha-cha-chá arrangements. An isolated Latin track appeared on the '60 Colpix soundtrack album, *Pepe* (CP 507); and on both of the next LPs issued by Warner Brothers, the '60, *101 Gang Songs* (WB 2R1401), and the '62, *On The Happy Side* (WS 1482).

Released in 1962, five Latin influenced tunes appeared on *Holiday In Europe* (DL 4281). Three

further Latin numbers were included in the 1964 LP, *That Travelin' Two-Beat* (Capitol SM 11736), another duet album with Rosemary Clooney.

From recording sessions in 1965 and 1968, four more Latin numbers appeared on the multiple LP box set, *Bing Crosby's Treasury - The Songs I Love* (Longines). Keeping in mind that Crosby had been a part-owner of the Pittsburgh Pirates baseball team, Bing provided a sincere spoken tribute for the *Roberto Clemente Memorial Album* (Triple-BT-1001), recorded in 1973. Tragically, Puerto Rican ballplayer Clemente died from a plane crash en route to providing relief supplies to the earthquake victims of Managua, Nicaragua.

In 1975, Bing himself produced two albums accompanied by Paul Smith and his orchestra, both of which contained Latin arrangements. First, on the LP *A Southern Memoir* (London: SHU 8489), there are three Latin flavoured tracks, two of which featured bossa nova rhythms. Second, Crosby recorded what he referred to as his "Mexican" album, *Bingo Viejo*, for London Decca. This latter collection was reissued in 1977 in México for Anahuac Records (Anc-Int. 3901), with some tracks remixed.

During the same period, at least one bolero-tinged track appeared on the following LPs, from the Ken Barnes/Pete Moore United Artists sessions: *A Couple Of Song And Dance Men* (USA 29888; '75); *Beautiful Memories* (UAS 30116; '75); and *At My Time Of Life* (UAS 29956; '76). Also from 1977, two more bolero tinged arrangements by Pete Moore would appear on Bing's last official LP, *Seasons* (Polydor PD-1-6128 0798).

From 1976, a few more Latin tracks were included on Bing's only "live concert" commercial album, *Bing Crosby Live At The London Palladium* (K-Tel NE 951). A gorgeous bolero arrangement found its way onto the '76 LP, *Feels Good, Feels Right* (London Decca PS-679); as well as one of the last recordings Crosby made, appearing on the '77 posthumous BBC LP *Bing—The Final Chapter* (BBC-22398). Finally, in 1985, a privately produced album was released in England, titled *Slightly Latin* (JGB 1005), which contained a mix of fifteen Latin flavoured songs from radio broadcasts, and some commercial tracks that had not seen the light of day since they were initially released on 78rpm platters. While this LP is not part of the "official" canon, it serves to point out that this type of music is still favored.

We will not get into a listing of the multitude of re-issues in the various recording medium, such as 78rpm albums, 10inch LPs, 45rpm extended play sets, 45rpm singles, etc. However, an exception and brief mention is made for four LPs. The first three are Decca releases which include: *Road To Rio* (A-629), a 1948 78rpm album with selections from the film and cover motif with Bing holding a Brazilian *chekeré shaker*, a ritualistic instrument similar in function to the maracas and popular among the followers of the Yoruba religion in Cuba and Brazil; *Around The World With Bing* (DL 8687), a late '50s release which included three Latin tracks; *Blue Skies* (DL-4259), from the 1962 *Bing's Hollywood* LP series, featuring

one Latin novelty song and notable for the handpainted portrait of Crosby in Spanish costume.

And lastly, *El Genuino Sabor Americano*, 8 Mood: Bing Crosby(PL/Pk-12086) was an RCA LP released shortly after Crosby's death. In 1977 prior to Bing's death in October, RCA issued *Bing Crosby: A Legendary Performer*(CPL1-2086-e), a non-Latín collection of recordings circa '20s-'30s and from the Bob Scobey jazz sessions of 1957. *El Genuino* is the same collection, albeit with a new Spanish titled cover and the original album notes abbreviated and translated by Carlos Dominguez.

Certainly, Bing was accompanied on disc by an indeterminate number of session musicians, with Latín backgrounds. For illustrative purposes, five musicians are identified, whose Hispanic surnames suggest Latín backgrounds: banjo-player Leonard Mojica(Don Clark Orchestra), who backed Bing on his first ever recording, *I've Got The Girl*; guitarist Gilbert Torres (Paul Whiteman Orchestra); string bassist Jake García(Jimmy Grier Orchestra); trombonist José Gutierrez (Jack Teagarden Orchestra); and Puerto Rican valve trombonist Juan Tizol(Duke Ellington Orchestra). Along with Ellington, Tizol co-composed the Latín-Jazz favorite, *Caravan*. Curiously, a moonlighting Xavier Cugat played violin on a recording session fronted by the Anson Weeks Orchestra, which produced Bing's '32 hit *Please*.

In 1947, Crosby recorded two Irving Berlin songs from the Broadway hit *Annie Get Your Gun*: *Anything You Can Do*, and *There's No Business Like Show Business*. He shared the vocal duties with baritone crooner Dick Haymes; and his frequent duet partners, The Andrews Sisters. Haymes was born in Buenos Aires, Argentina, of Scots-English parents.

Usually, from the vast cadre of American pop singers, Nat King Cole and Eydie Gormé are identified by Latín Americans, as chief popularizers of Latín music. This is the case, despite the fact that previously, Bing had been one of the biggest boosters of Latín music in his own right. Specifically, Crosby is credited with popularizing to the wider English-speaking audiences, such standards of the repertoire as *Solamente Una Vez*(You Belong To My Heart); *Quizás, Quizás, Quizás*; and *Amor*, among others. Incidentally, Gormé is affectionately referred to by Latín disc-jockeys as "La Gormé." Born of mixed ancestry, Eydie has proclaimed her heritage as a Sephardic Jew: that is, of Spanish origin.

As reported in Sheldon O'Connell's *Bing-A Voice For All Seasons* (Kerryman Ltd., 1984), in an

interview with Canadian radio broadcaster Gord Atkinson, Bing expressed his appreciation for Latín American music as follows: "On the subject of Spanish music though, there've been some great things written by people like [Ernesto] Lecuona and Augustín Lara, fellas like that, just wonderful songs. Lara is really the Irving Berlin of México. He had a great career as a songwriter and wrote charming standards. In México, it's music all the time; street singers, mariachis, strolling players, all you hear down there is music."

■ RADIO

From the *Kraft Music Hall*(KMH) radio programme, Bing would play host to several Latín artistes such as: guitarists Vincente Gómez and Andrés Segovia; pianist-bandleader Vincent López; pianist José Iturbi; film animator Walt Disney; screen beauty Rita Hayworth; singer-bandleader Desi Arnaz; and on *Philco Radio*

Time (PRT), trumpeter Rafael Mendez and baritone Dick Haymes. Portuguese Vincent López ("López speaking!") was a pioneer, not just for the Latín community. Several sources recognize that in 1921, his orchestra provided the first national live band performance on radio. In similar vein, Spaniard José Iturbi's record of Chopin's "A-Flat Polonaise," from the film *A Song To Remember* ('45), is credited as being the first classical record to sell over a million copies.

Over the Armed Forces Radio Service network (AFRS), actor-dancer César Romero appeared on a *Command Performance*(CP) programme Crosby was hosting. Romero was a descendent of Cuban liberator José Martí. On a



Jack Benny Lucky Strike Radio show(3/16/47)
L-R: Dennis Day, Andy Russell, Dick Haymes, & Bing singing Irving Berlin's *Always*

1947 *Jack Benny Lucky Strike Radio Show*, Dick Haymes, Dennis Day, and Bing would join voices with Mexican-Spaniard Andrés Rabajos; better known to the world as Andy Russell. And, although there was no on-the-air interaction, Bing and Carmen Miranda participated on separate segments, for two different CP programmes. One of Cugat's singers, the dulcet voiced Lina Romay would be a frequent radio guest with Crosby, appearing on KMH; and then, as a regular "girl singer" on the Philco shows, principally between October and November 1946. Billed as "Cugie's Latín Doll," Lina was the Brooklyn born daughter of a Méxican diplomat. Puerto Rican actor José Ferrer appeared on a 1960 edition of *A Christmas Sing With Bing* radio show. Ferrer was an Oscar winner and Rosemary Clooney's husband. (In 1958, Bing would become godfather to the couple's son, Gabriel Vicente Ferrer). Méxican actors Arturo de Córdova and Ricardo Montalban appeared on radio

shows in which Bing was also a guest. And finally, Bing was the emcee on an assembled two hour, August 1945 *Command Performance-Victory Extra* radio special, which featured a large roster of stars including José Iturbi, Rita Hayworth, Desi Arnaz, Carmen Miranda, and Lina Romay. As we shall review in subsequent articles, throughout the years he was on radio, Crosby and his guests performed many Latin songs.

Research reveals that Bing participated in at least four radio programmes with Latin American connections. First, as previously stated, on October 14, 1941, Crosby appeared on an Argentine local broadcast from Buenos Aires for *Radio El Mundo*, speaking in Spanish. Second, on April 14, 1944, he appeared on a fifteen minute *Pan American Day* observance radio programme, co-hosting with singer Ginny Simms and Mexican actor Arturo de Córdova. The trio trade banter with a few lines in Spanish, which is immediately translated by them for the audience. Bing sings *How Sweet You Are*; and an unidentified male singer from the Walt Disney organization warbles *Baia*, which had been interpolated in the film *The Three Caballeros*. The broadcast was from Hollywood and sponsored by the aforementioned State Department-run CIAA. Since 1931, Pan American Day became an annual event celebrating the cultures of North, Central, and South American nations, with a stress on intra-American goodwill. The celebration day was established by the Union of American Republics to commemorate the First International Conference of American States held on April 14, 1890. Subsequently, this body evolved into OAS, the Organization of American States. Of course, during World War II, the event took on added significance.

Third, as listed in Harry MacKenzie's *Command Performance, USA! A Discography* (Greenwood Press, 1996), Bing appeared in an all Spanish language Command Performance radio show, titled "Special Christmas Programme." Released in December 1944, this thirty minute broadcast contained Crosby singing *White Christmas*; with a cast including Mexican actress-dancer Margo, singer Deanna Durbin, and the voices of Walt Disney characters. Apparently, there were a number of these AFRS World War II Spanish programmes, which were assembled shows utilizing a Spanish announcer; and vocal performances from previous broadcasts. They were geared to General Douglas MacArthur's troops in the Philippines and the Filipino conscripts.

Fourth, and most significantly, Bing was the principal guest on another all Spanish language programme, *Hollywood Visita A Las Americas* (Hollywood Visits The Americas). This "live" fourteen minute show was transcribed in Hollywood, circa 1944-45. Presently, it is not known whether this radio series may have been sponsored in conjunction with the "Good Neighbor Policy," or was a local Spanish programme. Your author is in possession of a copy of the undated broadcast of Programme #70 of the series. Judging by some spontaneous muffled giggling from the audience, the programme sounds "live." Rosita Moreno was the Spanish language hostess. And, the John Scott Trotter orchestra and "chorus" were identi-

fied as providing the musical accompaniment.

Bing sings *No Te Importe Saber* (in Spanish), and *Don't Fence Me In*. In between songs, Crosby engages in an extensive Spanish dialogue with Ms. Moreno. He quips that he is happy to have appeared on the show, before that *jovencito* (youngster), Sinatra. He asks his host if she thinks he has mastered the Castilian language. She says "not quite," but that his Spanish has improved tremendously. In fact, it would further improve if he would visit the show more often. Bing responds that "since his last visit," he has traveled the world entertaining the troops. In very general language, Rosita helps Bing retell the famous tale of getting lost behind enemy lines, while in France. Very briefly, Ramsay Ames and Cheryl Walker are introduced as two rising starlets; and they send warm greetings to the Latin American audiences. Rosita closes by recognizing Crosby as the most popular singer in North America, and for having given the best acting performance for 1944.

Not to be confused with Puerto Rican actress Rita Moreno of *West Side Story* fame, in the 1940s there were two Hollywood actresses known as "Rosita Moreno": (a) Spaniard, who starred in many Spanish language versions of U.S. films for Paramount; and (b) Mexican, who worked mostly in México, but also was in a few films for Paramount. Actress-singer Ames was of Spanish-British descent, and the leader of her own rumba orchestra. Walker had just appeared in a leading role, in the 1943 United Artists film, *Stage Door Canteen*.

As is the case with all radio programmes, Bing is obviously reading from a script. At times, his delivery is deliberate as he is laboring with certain multisyllabic Spanish words; other times, he is more fluid and comfortable. Either way, he can be clearly understood. The remark "since his last visit" would suggest that he participated in more of these little known Spanish broadcasts.

In trying to date this specific broadcast, we know that in September 1944 Bing was in France entertaining the troops, which were under General Omar Bradley. On Sunday, September 24, he and a Lieutenant rode in a jeep looking to entertain small groups of soldiers at the line. Unknowingly, they wandered into the French town of *Ste. Marie aux Mines*, which was still under enemy control. They doubled back after realizing they were in unfriendly territory. Bing returned to New York in October 1944. Thus, this Spanish programme came after this date, and was possibly taped in 1945.

■ FILMS

In Bing's films, actors of Iberian or Latin descent would appear such as, *Spaniards*: Pepito Pérez, Bebe Daniels, Fortunio Bonanova; *Portuguese*: Nestor Paiva, Howard da Silva; and *Mexicans*: Nancy Torres, Dona Drake, Mario "Cantinflas" Moreno and Anthony Quinn, the latter appearing in three Crosby flicks. Other Hispanic actors to appear in Crosby's movies would include Argentina Brunetti (*Argentine*); and Olga San Juan (*Puerto Rican*), the latter featured in four Bing related films.

From *The Road To Rio*, we can identify three

Brazilian performers: Raúl Roulíen; The Carioca Boys; and Vadinho E Sua Orchestra. Roger Caesar Delgado appeared in *Road To Hong Kong*. He was an English character actor born to French and Spanish parents. Not widely known, Bing's co-star in *Robin and the Seven Hoods*, Sammy Davis, Jr. was born to a Puerto Rican mother. Actor/director Raoul Walsh was of part Spanish descent. He directed Bing in the MGM film *Going Hollywood*. At a cast party for the film, Bing sang a tribute called *Rollicking Rockaway Raoul*, since Walsh hailed from Rockaway Beach, New York. The performance appeared on the privately issued LP, *Both Sides of Bing Crosby* (Curtain Calls no. 100/2).

Even the passing Crosby fan knows that Dorothy Lamour played an important role in Bing's film career, with her many appearances in the *Road* pictures and other films; and was a frequent collaborator on radio and television. Those big alluring, dark blue eyes should have been a dead giveaway. She was born in New Orleans, of French, Scots-Irish, and Spanish descent.

For the sake of completeness, it should be mentioned that a few pretenders exist in the group. The Wiere Brothers, who appeared as Brazilian musicians in *Road To Rio*, were a German comedy team that specialized in eccentric humor. Also in *Rio*, Frank Puglia, who plays Mr. Rodrigues, was a Sicilian character actor. Similarly, there exists a group photo well known to Crosby-o-philes: captioned as taken on the set of his film *Too Much Harmony*, of an early Bing seated on the knee of an actor with the Spanish sounding name of Ricardo Cortez, along with Jackie Oakie, Charles Langton, and others. During the Silent Era 1920s, there was a vogue in Hollywood for "Latin types" led by Rudolph Valentino, Ramon Novarro and others such as Cortez, a Jewish Austrian who changed his name from Jacob Krantz. Cortez and Bing probably first met in 1926, as both would appear on the same bill in theatres, during the period when Crosby and Al Rinker performed on the Fanchon and Marco west coast vaudeville circuit.

The most obvious example of a Latin themed flick in which Bing appeared is *Road To Rio*, which would become the number one box-office hit of all U.S. films for 1948. Nonetheless, a Latin song, melodies or theme was featured in many of Crosby's films, such as the: actor Luis Alberni as the Spanish Marquis in the Mack Sennett short *I Surrender Dear*; Monterey and national airs sequences in *The King of Jazz*; Tijuana bar scene in *Going Hollywood*; Ethel Merman-Leon Errol duet from *We're Not Dressing*; incidental rumba music with the formation of a conga line in *Rhythm On The River*; Bizet's "Habanera" used in *Going My Way*; samba music and dancing in the Club Cabaña scene in *Here Come The Waves*; several scenes involving Latin songs/novelties in *Blue Skies*, and *Just For You*; brief mambo sequence in *Anything Goes* ('56); several Latin-tinged selections from *High Society*; cha-cha-chá dance numbers from *Say One For Me* and *High Time*; and a duet scene in *Pepe*. In addition, Bing recorded Latin songs which had been interpolated into Disney's *Saludos Amigos*, *The Three Caballeros*; and on radio, another song from *Make*

Mine Music: the first two Disney films were a direct result of the aforementioned Good Neighbor policy.

In 1930, Universal Pictures released a Spanish version of *The King of Jazz*, titled "El Rey Del Jazz," which was produced by Paul Kohner. In the film, both Spanish singer/actor Martín Garralaga and Mexican actress Lupita Tovar shared duties serving as master of ceremonies.

Generally, Crosby's film work was well received in Latin American countries. However, in his autobiography *Call Me Lucky*, Bing recalled that he received many critical letters from Latin American countries, disapproving of his conception of the role of Father O'Malley in *Going My Way*. Possibly the allusion to a prior romantic involvement between Bing and Risë Stevens' characters was viewed as inappropriate. No doubt, these audiences were appeased with his stint in *Pepe*, where Bing makes a cameo appearance opposite legendary Mexican comedian, Cantinflas. In one brief scene, Bing is in a car on a studio lot singing and signing autographs. Cantinflas comes closer to hear the singing, with a tortilla in his hand. Mistakenly, Bing thinks he wants an autograph, and proceeds to sign the tortilla, to a protesting Cantinflas. Bing asks where he's from: México. Then happily, Bing and Cantinflas duet on a snatch of *South of the Border*.

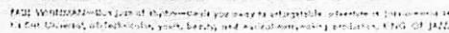
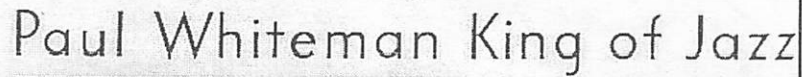
■ TELEVISION

From various television programmes of the 1960s and '70s, the following would orbit Crosby's world: singers José Feliciano (Puerto Rican) and Vickie Carr (Mexican); musicians Sergio Mendes and Brazil '77 (Brazilian); actors Thomas Gómez (Spanish) and Raquel Welch (Bolivian); comic Freddie Prinze (Puerto Rican); and long-time NBC *Tonight Show* executive producer Fred De Córdoba (Hispanic).

In addition to the aforementioned travelogue-documentary *Across The Seven Seas*, Crosby participated in a few other television programmes with Latin themes. On June 20, 1964, Bing appeared on a panel show called *Los Expertos Contestan* (The Experts Respond) for Latin American release. Very little is known about the particulars of this programme, except for some thoughts expressed by Bing as reported by his wife in *My Life With Bing*. In a letter to Kathryn, he lamented that he tried to do the show in Spanish, but got all tangled up. "We'll have to find time to learn that language one of these days." Despite his self-criticism, Bing was adept enough to attempt conducting the interview in Spanish.

Between 1964-65, Crosby starred in 28 episodes of his own half-hour weekly television series, the ABC sitcom *The Bing Crosby Show*. Two of the programmes featured Latin themes. Airing on December 21, 1964, the season-ending Christmas episode included a scene with a group of children trying to strike at the Mexican *piñata*, with Bing offering musical encouragement. And, the episode which aired on January 25, 1965 centered around the proposed trip to México for the character of Joyce, with Crosby singing *South Of The Border* and *Cuanto Le Gusta*.

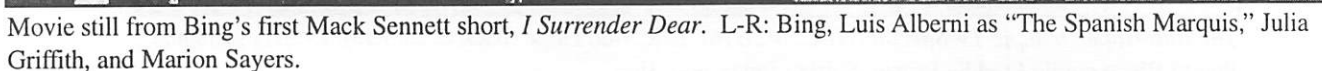
For an episode of the ABC variety series *The Hollywood Palace* airing on October 31, 1967, Bing was joined by the United Nations Children's Choir on

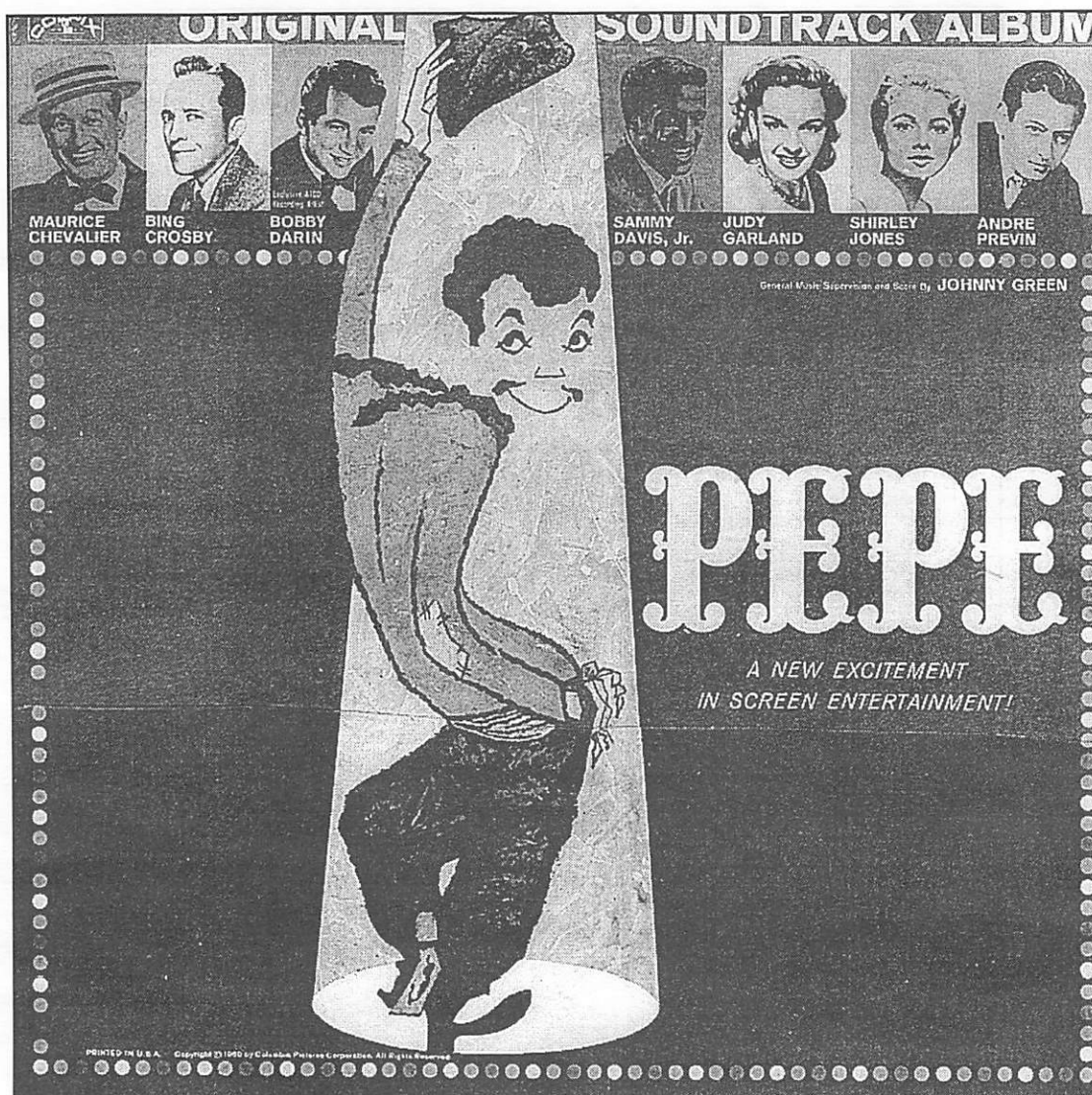


WIDE OF THE REGIMENT, with Valérie Legat (First National), **EIGHT EIGHTS**, with Nathalie Mouchet (First National), **BIRKENA**, with Sabine Markey (Katie Fortesch), Ingridaite Sequences, **GODIN DAWN**

1930 ad from *The Saturday Evening Post* for *The King of Jazz* with Whiteman in Spanish garb.

FILM/TELEVISION *A Montage*





The Bob Hope Olympic TV Special (NBC: 4/21/76) L-R: Bob Hope (back to camera), Lynn Anderson, Puerto Rican comic Freddie Prinze, Shirley Jones, and Bing.

the song *It's A Small World*. A few of the youngsters took turns singing a couple of lines in different languages, including a chorus in Spanish.

Finally, in the 1960s through the '70s, Bing participated in several programmes from the documentary series, *The American Sportsman*. For two broadcasts, he is joined by Phil Harris for outings in México: a '65 episode on marlin fishing; and a '72 episode on hunting white wing.

■ HOBBIES

As we have already alluded to, even in the pursuit of personal passions, leisure, and business ventures, the scent of Latinisms would be ever present. Crosby would be reminded of it constantly with the enterprises in which he owned a financial interest such as, "Santa Anita" racetrack, near Arcadia; "Del Mar" Turf Club, near San Diego, and its neighbor, the annual golf tournament initially at "Rancho Santa Fe"; and the aforementioned Bing-Lin Stable, with its Argentine connection. The Del Mar complex was Spanish in architecture. The tower and main entrance of the stands were copied from San Antonio's Mission San José, and other sections were duplicates of the San Gabriel Mission and San Francisco's Mission Dolores. The adobe for the stands and barns was cut out of nearby hills.

With such constant contact with Hispanic culture, it should come as no surprise the inspiration from whence Bing would name two of his horses, *Don Mike* and *Don Bingo*; no doubt, happily announced by Del Mar track announcer Joe Hernandez. In March 1976, Bing and Phil Harris formed their own import company. Its first product was a colourless Mexican spirit called *Herradura Tequila*, distilled from the blue agave plant.

■ IN PERSON

Bing was fluent in the Spanish language, displaying a credible enunciation. With a few exceptions, his pronunciation did not achieve the comical charm of Nat King Cole's. Nevertheless, when complimented on his mastery of the language, Crosby remarked that while he could read a Spanish newspaper from cover to cover, he was no master linguist. In fact, he pointed out that it was his wife, Kathryn who spoke fluent Spanish. However, as stated in Sheldon O'Connell's book, Phil Harris recalled being impressed with Bing conducting a half hour interview in Spanish, during one of their leisure excursions in México.

Some interesting Latin anecdotes emerge from Bing's life. In his autobiography, he recalls telling bedtime stories to his sons, one of which an updated retelling of the Don Quixote story, with his friend Gary Cooper as the lead. In Kathryn Crosby's highly recommended book, *My Life with Bing*, she relates several humorous stories regarding their use of the Spanish language on a number of occasions, including: Bing's miscommunication with a Mexican barber resulting in lopsided haircuts for Nathaniel and Harry, Jr.; Kathryn's verbal tirade directed at a reckless Italian driver; Bing's hiring of a Catalán nurse-maid, thinking she spoke Spanish; and Bing's chance encounter with a bull fighter. With this last one, the

**"If you think you've
tasted the best tequila,
you've got another
drink comin'!..."**

**TEQUILA
HERRADURA**
100% BLUE AGAVE



1976 Print Ad. Bing with Phil Harris

reader is directed to read Kathryn's book. In short, she relates a misunderstanding during a 1965 trip in Spain with Bing at a Ritz Bar, regarding his Bride, a Baptismal cross and a Bullfighter! For the impatient reader, it involved an encounter at the bar in the Ritz Hotel, Madrid. Crosby is elbowed by a Spanish bullfighter looking for "Caterina." The Spaniard showed Bing a small cross from his pocket and asked if he recognized it. Bing did. It had been his baptismal gift to Kathryn; which she had given to the matador as an innocent gesture, during an impasse in Bing's courtship with Kate. Crosby ripped it from the bewildered matador's grasp, exiting the bar in a furious rage. One can imagine, the musical score to this scene may have included strains of *The Spaniard Who Blighted My Life*.

Sadly, his final Spanish connection occurred when he died on Friday, October 14, 1977, after triumphantly having completed eighteen holes, at La Moraleja Golf Course in Madrid, Spain while in the company of Spanish golfing acquaintances—Manuel Piñero, Valentín Barrios and César de Zalveta. You could say that he gave his last breath to the Spaniards!

WHAT IS LATÍN AMERICAN MUSIC?

The answer to this question can be found in the several books cited in a bibliography section of this multi-part series of articles. However, as daunting a task as it is, your intrepid author will attempt a sum-

mary explanation to this very expansive topic.

■ ORIGINS

Subsequent to the fifteenth century “discovery” of the Americas and the colonization of those lands in the Western Hemisphere, the development of new cultures would emerge. Latin American music derives from three primary influences: (a) Amer-Indian; (b) African; and (c) Spanish or Portuguese.

As the Spanish arrived in Cuba in 1492 (as well as in other parts of the Americas, the Antilles, and the Caribbean); and since April 1500, when the Portuguese explorer Pedro Álvares Cabral stepped onto the coast of what would later be southern Bahia, the indigenous **Amer-Indian** populations were decimated from the ensuing armed conflicts incident to colonization; diseases brought over by the conquistadors; and involuntary absorption into colonial settlements. With future inter-marriages leading to miscegenation, the Indian strain was further diluted. Thus, very little of Amer-Indian music survived the European invasion. Of what survived, the chief contribution to the Latin American mix were instruments such as rattles (*maracas*), and gourd scrapers (*güiros*). We are aware that they practiced the *areito*: communal singing and dancing, usually gathered in very large groups of people in concentric circles around a group of musicians. They would sing chants in a call-and-response style. But while Amer-Indian culture and music are largely lost, the Indian past has continued to be invoked as a theme or symbol for various purposes. For example, Bing recorded *Siboney*, a very popular song by internationally recognized Cuban composer Ernesto Lecuona. Despite the variation in spelling, the title recalls the Ciboney Indians of Cuba.

In order to replenish the dying Amer-Indian labor force, African slaves were imported; bringing with them their music, dance, languages, and religions. The **African** contributions include: *collective participation*; emphasis on *polyrhythms*, with interaction of regular pulses and offbeat accents (*syncopation*); use of *percussion instruments* and ritualistic *drumming patterns*, derived from their religious ceremonies; certain *flattened or falling notes*; the *metronome sense of West Africa*; *call-and-response patterns*; *short motifs*; and *vocal improvisation*.

The **Iberian** soldiers and sailors brought with them their *languages*; *instruments*, especially influential was the Spanish guitar; *chordal harmony*; the *European tonal system*, especially the Phrygian or Andalusian tonality (*Moorish scales*); the practice of *notating music*; concepts of *ensemble orchestration and arrangement*; and a vast repertoire of written and orally transmitted musics. Also, they brought with them numerous festivals related to the Roman Catholic liturgical calendar.

Other European imports would include: Italian lyricism; Viennese waltz and polka, to places such as México and Venezuela; and the French *contredanse*, arriving via the Spanish incarnation *contradanza*. On the latter, this 17th century dance provided the impetus from which many Latin American ballroom dances would derive: including *danzón*, *danza*, and *habanera*.

Then, a gestation period ensued. Over the span of the last five centuries, Iberian, African, and to a lesser extent Amer-Indian rhythms, dances, and harmonies have been mixing together, altering old styles and creating new forms of music. Depending on the country, one or other of the cultures were dominant, or were blended to create new forms of musical expression. The African influence is strong in Cuba and Brazil, where very heavy importation of African slaves occurred. The Amer-Indian strain survived in those countries where there was a substantially less African presence, such as: Perú(Inca); Colombia(Chibcha); México(Aztec & Mayan); and Ecuador(Quechua), etc.

Among other factors, these new musical cultures emerged in the Latin countries because of the intermingling of the races and a less culturally restrictive attitude of the Spanish and Portuguese. Whereas in North America, the European music traditions were forced upon the slaves by the British Protestants, who severely restricted cultural expression; kept their distance from the natives and maintained an air of moral superiority with regard to other races. In short, in the Latin countries there existed a real melting pot, not a mixed salad as in the United States.

As an example of how these various influences would come together to spawn rich creations, we consider the song and dance genre *maxixe*, which was created in Rio de Janeiro around 1880. This first genuinely Brazilian dance was a synthesis of African *lundú*, European *polka*, and Cuban *habanera*.

■ INFLUENCE

Several Latin American dances/genres made an impact on American Popular music, coming in several waves: *habanera*, *tango*, *canción mexicana*, *ranchera*, *rumba*, *samba*, *bolero*, *mambo*, *chachachá*, and *bossa nova*, among others. Although not as widely appreciated, research has revealed that Latin rhythms have been incorporated, and served as part of the development over almost every major genre of American popular music including ragtime, dixieland, jazz, blues, country & western, rhythm & blues, be-bop, and rock & roll.

This incorporation was painstakingly documented by music historian John Storm Roberts in *The Latin Tinge: The Impact of Latin American Music on the United States*, 2nd ed.(Oxford University Press, 1999). New Orleans composer Louis Moreau Gottschalk wrote Brazilian and Cuban-influenced pieces as early as the 1840s. Jazz pianist Jelly Roll Morton utilized the *habanera* rhythm in many numbers. Harlem “stride” pianists included the *tango* bass into their compositions. Broadway composer Cole Porter incorporated the *biguine*. Professor Longhair and Fats Domino both had Latin-influenced piano styles. Rocker Bo Diddley’s strumming guitar style with its trademark beat was a pounding *rumba* rhythm, with Jerome Green on maracas. Influential jazz musicians Dizzy Gillespie, Duke Ellington, Stan Kenton, George Shearing, and Bud Shank experimented with Latin rhythms, percussion, and musical styles in the 1940s and 1950s. And many musicians such as Chano Pozo, Machito, Gato Barbieri, Tito Puente, Willie Bobo, Cal Tjader, Laurindo Almeida, Mongo Santamaria, and

BING CROSBY LATIN AMERICAN GUEST DIRECTORY

(Iberian & Latin American Artists Appearing Within Orbit Of Bing's Career)

NAME	ANCESTRY *	TRADE	SOURCE (year, matrix, radio, show, film, TV, stage)
•Alberni, Luis	Hispanic	Actor	MF: <i>I Surrender Dear</i> (Educational Films '31); <i>Road To Zanzibar</i> (Pa '41)
•Ames, Ramsay	Spanish	Actress/Singer	R: <i>Hollywood Visita A Las Americas</i> (circa '44/45)
•Arnaz, Desi	Cuban	Actor/Singer	R KMH 10/8/42; CP-Victory Extra 8/45; Bob Hope Show 10/1/46 & 12/24/46. Stage: <i>Arrowhead Inn</i> , Saratoga, N.Y.(Aug '37); <i>Hollywood Victory Caravan</i> (May '42)
•Bando Do Lua	Brazilian	Singers/Musicians	D: '51(DeL 6040-A; DeL 6041-A; DeL 6042-A; DeL 6043-A)
•Bonanova, Fortunio	Spanish	Actor/Opera Singer	MF: <i>Dixie</i> (Pa '43); <i>Going My Way</i> (Pa '44)
•Brunetti, Argentina	Argentine	Actress	MF: <i>Anything Goes</i> (Pa '56)
•Carioca Boys, The	Brazilian	Singers/Musicians	MF: <i>Road To Rio</i> (Pa '47)
•Carr, Vikki	Mexican	Singer	TV: HP(ABC: 11/26/66)
•Cugat, Xavier	Spanish	Actor/Violinist/ Bandleader	D: '32(Bru SF 11-A, Anson Weeks Orchestra); '45(De L 3731, De L 3732, De L 3733, & De L 3734-unissued); De L 3735-B; De L 3736-A; De L 3737-A; De L 3738-A. Stage: <i>Cocoanut Grove</i> , Cal.(circa '30); <i>Arrowhead Inn</i> , Saratoga, N.Y.(Aug '37); <i>Winter Ball Benefit at Beverly Hills Hotel</i> , Cal.(11/22/47)
•Da Silva, Howard	Portuguese	Actor	MF: <i>Duffy's Tavern</i> (Pa '45)
•Daniels, Bebe	Spanish	Actress	MF: <i>Reaching For The Moon</i> (UA '31)
•Davis, Jr., Sammy	Puerto Rican	Actor/Dancer/Singer	MF: <i>Pepe</i> (Cd '60); <i>Robin and The Seven Hoods</i> (WB '64)
•De Córdova, Arturo	Mexican	Actor	R: <i>An American Day</i> (4/15/44). MF: <i>Duffy's Tavern</i> (Pa '45)
•De Córdova, Frederick	Hispanic	TV Producer	TV: <i>The Tonight Show</i> , starring Johnny Carson (NBC: 10/5/75, & 3/5/76)
•Delgado, Roger Caesar	Spanish	Actor	MF: <i>Road To Hong Kong</i> (UA '62)
•Disney, Walt	Spanish	Film Producer	R: KMH 2/8/40 & 6/18/42
•Drake, Dona	Mexican	Actress/Dancer/ Singer	MF: <i>Road To Morocco</i> (Pa '42); <i>Star Spangled Rhythm</i> (Pa '42); <i>Hollywood Victory Caravan</i> (Pa '42)
•Echeverria, Raquel	Hispanic	Actress	MF: <i>Waikiki Wedding</i> (Pa '37)
•Feliciano, José	Puerto Rican	Singer/Guitarist	TV: <i>The Bing Crosby Special</i> (NBC: 10/23/68)
•Ferrer, José	Puerto Rican	Actor	R: <i>A Christmas Sing With Bing</i> (CBS/KNX: 12/24/60)
•García, Jake	Hispanic	String Bassist	D: '33(Br B779-A; B780; B781; B782)(Jimmy Grier Orch.)
•Garralaga, Martín	Spanish	Actor/Singer	MF: <i>King of Jazz</i> (Paul Kohner & Uni '30)
•Gómez, Ralph	Hispanic	Actor	MF: <i>Road To Rio</i> (Pa '47)
•Gómez, Sabino Thomas	Spanish	Actor	TV: <i>The Bing Crosby Show</i> (ABC: weekly, 11/30/64)
•Gómez, Vicente	Spanish	Guitarist/Composer	R: KMH 2/20/41
•Gutierrez, José	Hispanic	Trombonist	D: '41(DLA 2411 & 2412, Jack Teagarden Orchestra)
•Haymes, Dick	Argentine	Singer	D: '47(L 4377-A) & (L 4378-A)(w Bing, Andrews Sisters). R: <i>Jack Benny Lucky Strike Radio Show</i> (NBC: 3/16/47); PRT 2/4/48
•Hayworth, Rita	Spanish	Actress/Dancer	R: KMH 7/10/41; CP-Victory Extra 8/45
•Iturbi, José	Spanish	Pianist	R: KMH 12/24/36, 6/17/37, 12/30/37, 5/2/40, 8/8/40, & 12/26/40; CP #44(12/28/42); CP-Victory Extra 8/45
•Lamour, Dorothy	Spanish	Actress/Singer	R: Lux Radio Theater 12/20/43; MC #73('44); PRT 1/29/47; Welcome Back Baseball(CBS: 4/15/50); CC2 12/26/51. MFs: <i>Road To Singapore</i> (Pa '40); <i>Road To Zanzibar</i> (Pa '41); <i>Road To Morocco</i> (Pa '42); <i>Star Spangled Rhythm</i> (Pa '42); <i>They Got Me Covered</i> (Samuel Goldwyn '43); <i>Dixie</i> (Pa '43); <i>Duffy's Tavern</i> (Pa '45); <i>Road To Utopia</i> (Pa '46); <i>Variety Girl</i> (Pa '47); <i>My Favorite Brunette</i> (Pa '47); <i>Road To Rio</i> (Pa '47); <i>Here Comes The Groom</i> (Pa 51); <i>The Great-est Show On Earth</i> (Pa '52); <i>Road To Bali</i> (Pa '53); <i>Road To Hong Kong</i> (UA '62). TV: Olympic Fund Telethon (CBS/NBC: 6/21/52); HP(ABC: 11/26/66); The Joey Bishop Show(ABC: 10/25/67); The Bing Crosby Special(NBC: 10/23/68); Here Come The Stars(CBC: 2/14/69); The Merv Griffin Show(CBS: 1/3/72); Remembering Bing(PBS: '87)

•López, Vincent	Portuguese	Pianist/Bandleader	R: KMH 2/20/41. MF: <i>The Big Broadcast</i> (Pa '32)
•Margo	Mexican	Actress/Dancer	R: CP: <i>Special Christmas Programme</i> (9/12/44)
•Mendes, Sergio	Brazilian	Musician/ Bandleader	TV: <i>Monsanto Presents Mancini</i> (12/71)
•Mendez, Rafael	Mexican	Trumpeter	R: PRT 11/6/46
•Miranda, Carmen	Portuguese	Actress/Dancer/ Singer	R: CP #54(2/24/43): <i>Tribute to the British Army</i> , CP #160(2/1/45); CP- <i>Victory Extra</i> 8/45
•Mojica, Leonard	Hispanic	Banjo Player	D: '26(W 142785, Don Clark Orchestra)
•Montalbán, Ricardo	Méxican	Actor	R: <i>How Christmas First Came To The World</i> (Mutual Broadcasting System: Joyful Hour '50)
•Montenegro, Conchita	Spanish	Actress/Dancer	Stage: <i>Fox Theatre, San Francisco</i> (Sept 9-16, '32)
•Moreno, Mario "Cantinflas"	Mexican	Actor/Comedian	MF: <i>Pepe</i> (Col '60)
•Moreno, Rosita	Spanish	Actress	R: <i>Hollywood Visita A Las Americas</i> #70(circa '44/45)
•Nagrin, Daniel	Hispanic	Dancer/ Choreographer	MF: <i>Just For You</i> (Pa '52)
•Paiva, Nestor	Portuguese	Actor	MF: <i>Road To Utopia</i> (Pa '46); <i>Road To Rio</i> (Pa '47)
•Pérez, Pepito	Spanish	Actor/Clown	MF: <i>Road To Rio</i> (Pa '47)
•Prinze, Freddie	Puerto Rican	Actor/Comedian	TV: <i>The Bob Hope Special</i> (NBC: 4/21/76)
•Quinn, Anthony	Mexican	Actor	MFs: <i>Waikiki Wedding</i> (Pa '37); <i>Road To Singapore</i> (Pa '40); <i>Road To Morocco</i> (Pa '42). TV: <i>Remembering Bing</i> (PBS: '87)
•Romay, Lina	Mexican	Actress/Singer	R: CP- <i>Victory Extra</i> 8/45; KMH 3/7/46; PRT 10/16/46, 10/23/46, 10/30/49, 11/6/46, 11/13/46, 11/20/46, 1/22/47
•Romero, César	Cuban	Actor/Dancer	R: MC #21(1/20/43). MF: <i>Pepe</i> (Col '60)
•Roulien, Raúl	Brazilian	Actor/Singer	MF: <i>Road To Rio</i> (Pa '47)
•Ruiz, Albert	Hispanic	Actor/Dancer	MF: <i>Road To Rio</i> (Pa '47)
•Russell, Andy	Mexican-Spanish	Singer	R: <i>Jack Benny Lucky Strike Radio Show</i> (3/16/47); <i>Christmas Command Performance</i> (12/25/48)
•San Juan, Olga	Puerto Rican	Actress/Dancer/ Singer	MF: <i>Out Of This World</i> (Pa '45); <i>Hollywood Victory Caravan</i> (Pa '45); <i>Blue Skies</i> (Pa '46); <i>Variety Girl</i> (Pa '47)
•Segovia, Andrés	Spanish	Guitarist	R: KMH 2/13/36 & 3/11/37
•Tizol, Juan	Puerto Rican	Valve Trombonist	D: '30(PBVE 61013); & '32(BX 11263, Duke Ellington Orchestra)
•Torres, Gilbert	Hispanic	Guitarist	D: '27(BVE 38135; BVE 38378; BVE 38394; BVE 39627; BVE 38392, Paul Whiteman Orchestra)
•Torres, Nancy	Méxican	Actress/Singer	MF: <i>King of Jazz</i> (Uni '30)
•Tovar, Lupita	Méxican	Actress	MF: <i>King of Jazz</i> (Paul Kohner & Uni '30)
•Vadinho E Sua Orchestra	Brazilian	Singer/Dancer/Band	MF: <i>Road To Rio</i> (Pa '47)
•Walsh, Raoul	Spanish	Actor/Director	MF: <i>Going Hollywood</i> (MGM '33)
•Welch, Raquel Tejada	Bolivian	Actress	TV: <i>Bob Hope Chrysler Special</i> (NBC: 2/16/70)

*= Some of these people are of mixed ancestry. A number were born in the U.S. This column only seeks to identify the Iberian/Latin side of their ancestry. Some individuals are known to be Hispanic; however, their specific ancestry is unknown. Hence, they have been designated as Hispanic.

ABBREVIATIONS

RADIO	FILM/ MOVIE STUDIOS	RECORDINGS	TELEVISION
•CP = Command Performance •KMH = Kraft Music Hall •MC = Mail Call •PRT= Philco Radio Time •R = radio	•MF = musical film •MGM = Metro-Goldwyn-Meyer •Pa = Paramount •UA = United Artists •WB = Warner Brothers	•D = vinyl disc recording •De = Decca •Cap = Capitol •Col = Columbia •w = with •' = 19	•HP = Hollywood Palace, ABC-TV •TV = television

Eddie Palmieri were all important figures in the Latin-jazz interchange from the 1950s through later decades.

Considered the father of Latin-jazz, Cuban musician Mario Bauzá worked with Chick Webb, Cab Calloway, Charlie Parker, and Dizzy Gillespie. He was the musical director for Machito and His Afro-Cubans. As if this were not enough, Bauzá also discovered "The First Lady of American Popular Song," Ella Fitzgerald. Her discovery is often erroneously ascribed to Chick Webb. But in fact, some friends of Bauzá put him on to Ella, and he in turn introduced her to Webb. Significantly, throughout the 1960s, in the words of jazz-salsa bandleader Ray Barretto, "the whole basis of American rhythm changed from the old dotted-note jazz shuffle rhythm to a straight-ahead, straight-eighth approach, which is Latin."

■ SPREAD

Latin music reached mass popularity in the 1940s, aided by five important events, the: (a) Good Neighbor Policy; (b) ASCAP ban; (c) birth of BMI; (d) Musicians' Strikes; and (e) Hollywood musicals.

First, as previously discussed, the onset of World War II provided impetus for the *Good Neighbor Policy*. Second, in 1940 the *American Society of Composers, Authors, and Publishers* (ASCAP) futilely tried to raise the fee radio networks paid to broadcast their songs. The networks balked and *banned* all ASCAP music from the air. Latin songs were among those used to fill the void. Third, following the ban, the networks set up their own licensing organization, *Broadcast Music Incorporated* (BMI); and new publishing companies were established, which would license many Latin songs.

Fourth, alarmed by the growing use of records in jukeboxes and the spread of disc jockeys on radio,

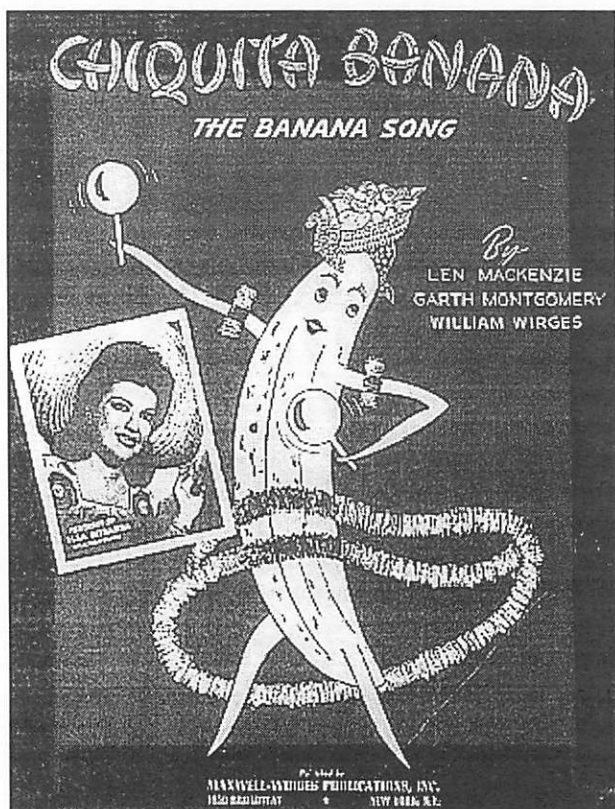
thereby reducing the need for live musicians, James C. Petrillo, President of the American Federation of Musicians called for a *Musicians' Strike* in 1942, seeking royalties. (A second strike was called for in 1947). A settlement of the first strike wasn't reached until 1944. In the interim, the strike actually increased employment for Latin American musicians and arrangers.

Fifth, the '40s *Hollywood musicals* played an extremely important part in advancing the spread of Latin rhythms and melodies into American culture. In particular, they were largely responsible for the introduction of the *samba* into the canon. There were a number of musicals built around specifically Latin-oriented plots, often tied to a country or city title (e.g., Bing's *Road To Rio*), and many others that included a Latin number or two in a non-Latin script.

These musicals both reflected and augmented Latin music's popularity in hybrid forms that made it more acceptable to U.S. audiences and more quickly absorbed into American styles. Even if, it was occasionally watered down or camped up for mass consumption, this main-streaming of Latin music made nationally familiar artistes such as Carmen Miranda, Xavier Cugat, Cuba's Miguelito Valdés, and Desi Arnaz—the latter, a man with impressively little knowledge of Cuban music, but a lot of showbiz talent. Not surprisingly, the success of Latin music during this and previous periods fostered parodies and novelty numbers like *I Came, I Saw, I Conga'd*; *Caramba, It's the Samba*; and the most famous Latin spoof of all, *Chiquita Banana*. The latter was written in 1938. Starting in 1946 and then for many years, the song was used as a commercial jingle that simultaneously advertised bananas and cautioned consumers against putting them in their refrigerators. On a 1961 Oldsmobile TV special, Bing would sing a snatch of the song in rumba rhythm. There exists a fourth verse which makes a passing reference to Sinatra and Bing.

At the end of the '40s and early '50s, there came the demise of Hollywood musicals. This was followed by the onset of a music revolution in the form of rock & roll; then, the British invasion of the 1960s, led by the Beatles. As a result, Jazz and Swing music no longer reigned, and Latin American music went into a period of less influence. However, there were still some newer offerings. During the second half of the 1940s' decade, two major creative movements developed that were to reach maturity during the 1950s. The *mambo* enjoyed acclaim among dancers and Latin flavored *Bebop*, or *Cubop* (Afro-Cuban jazz) developed. The influx of new Cuban music genres was severely curtailed with the 1960s U.S. embargo of Castro's Cuba. This void was filled by Brazil with the '60s *bossa nova* craze, which was enthusiastically embraced by a considerable contingent of American Jazz musicians. And then, another down period until the present day *salsa* started to take hold in the 1970s, conquering all parts of the globe and establishing a permanent niche in the recording industry.

In recent years, two dance fads emerged and quickly died. Nevertheless, in dance circles, 1989 will be remembered as the year the *lambada*, a sultry dance from Brazil via Paris, became the rage in Europe. This difficult two-step failed to catch on in the U.S. despite



(I'm A) Chiquita Banana

4th verse

I'm Chiquita Banana and I've come to stay
And so I learn to do things in the Yankee way.
Instead of dancing rumbas, now I cut a rug
And I give up the Conga for the Jitterbug.
I learn to swoon at Bing and Frankie.
Van Johnson, now he makes me sigh-aye.
I put my nickle in jukeboxes
I even wear the bobbysoxes
I'm a most Manhattan Latin—
I'm a very, very solid Señorita
The fellas say I'm really hep now
I'm just a slick Chick-ita.

aggressive marketing that yielded more movies and recordings than any other dance fad in memory. In 1996, originating from Spain, the duo Los Del Rio had an international hit with the dance and song *Macarena*.

In 1997, slide blues guitarist Ry Cooder went to Cuba to seek inspiration. The result was a collaboration with a group of very elderly Cuban musicians (ranging in ages between seventy and ninety-four), which produced a documentary; a Grammy winning CD, *The Buena Vista Social Club* (Nonesuch 79478); a Carnegie Hall gig; a TV guest spot on the *Late Show With David Letterman*; a slew of follow-up CDs; and needless to state, a renewed interest in Cuban music.

SIGN OFF

While there remains much ground to be covered in future segments of this multi-part review, I wish to acknowledge the marvelous spirit of cooperation by my fellow collaborators. Many thanks to: Wig Wiggins and Wayne Martin, for their initial encouragement; Mark Scrimger, for going above and beyond the call for assistance by supplying a number of photos and sheet music covers, as well as, a varied range of information; Greg Van Beek, for having sacrificed an entire weekend to supply me with many cassette recordings of Bing's performances; and finally, Tim Morgereth, who also supplied many tape performances, especially the very rare Spanish language radio programme, *Hollywood Visita A Las Americas*.

(To be continued in the next issue. . .NEXT UP: Spanish Bolero, Pasodoble, Malagueña, Fado, Habanera, and Tango.)

POSTSCRIPT—As a companion memento to coincide with this article, Tim Morgereth has prepared a special cassette tape, **Radio Revue WW2 500**: contents include the Spanish language radio show *Hollywood Visita A Las Americas*; the *Pan American Day* show; and *Command Performance #160* (featuring Carmen Miranda). Cost: \$4.50 p.p. U.S.; \$6.00 p.p. Foreign. Contact: Tim Morgereth, 5 Beach Drive, Inverness, Baltimore, MD 21222-4925.

RESEARCH HELP NEEDED

For future segments in our series of articles on Bing Crosby's Latin American repertoire, the author reaches out to the membership to provide information, upon these enumerated items:

- 1) The following songs were performed by Bing on his radio shows: *Shhh In Madrid* (Crosby-Clooney '6?); *Belle of Albuquerque* (PRT 4/30/47); *Jolson Calypso* (PRT 1/7/48); *Braziliara* (GE 1/31/54, John S. Trotter Orchestra); *With All My Heart* (Ford Road Show, '57); and *That's The Way Love Goes* (Crosby-Clooney 6?). If you have the sheet music, or independent knowledge regarding them, please provide background information such as: songwriter credits; copyright; meter; arrangement; tempo markings; and recordings made by other singers.
- 2) Similarly, can anyone provide background info on *La Piñata*, a Spanish song Bing sang on The Bing Crosby Show-ABC weekly TV sitcom, 12/21/64.
- 3) Does anyone know the ethnic backgrounds of songwriters Nacio Herb Brown; Ramey Idriss; Inez James; and musicians Pancho Palatzy (KMH 11/3/38), and Carmen Cavallaro?
- 4) Can anyone provide background info on the career of Brazilian songwriter Russo Do Pandeiro, who composed *Batuque No Morro & Olha Ella!*, used in the film *Road To Rio*?
- 5) Who played the guitar on the song *La Borrachita*, from the *Bingo Viejo* LP?

Write to: Edwin García, Esq.,
225 East 106St., Apt. 7F
New York, NY 10029-7614



Bing's '33 recording of *Thanks*,
Pressing from Argentina



Leslie with Bing, Connaught Hotel, London 1972

Leslie Gaylor, 1921-2000, *A Tribute by Two Friends*

WHO would have thought that a fitter in a hovercraft factory on a remote island off the south coast of England would become one of — if not *the* — greatest one-man publicity machines that the world has ever seen? That man was Leslie Gaylor.

It's hard to imagine the British Crosby scene without Leslie. He was around in 1950 when the International Crosby Circle was formed (it was originally the "British Bing Club" but changed its name because of the clash with another organization that had the initials BBC). We all expected Leslie to be there in October of this year when the club celebrates its "demi-centennial." But it was not to be.

Where would we be if there had been no Leslie Gaylor? It doesn't bear thinking about. Aside from Leslie's ceaseless "plugging" (his word) of Bing in the fifties and sixties, it was Leslie who was instrumental in arranging's Bing's appearances on BBC Television's "Parkinson" show in 1972 and again in 1975; it was Leslie who was instrumental in bringing about the first meeting between Bing and Ken Barnes in 1974, and the rest, as they say, is history. And of course it didn't end there. After Bing's death, Leslie continued to bombard TV, radio and newspapers with information about Bing — and never missed an opportunity to put down Frank Sinatra in the process.

Bing, at one time, took to referring to Leslie as "my British representative" and even made Leslie some ex gratia payments to cover his out-of-pocket costs. To Leslie, of course, the check, signed by his idol, was worth more than any number of pound notes, and went no further than a frame on Leslie's wall! Everyone in the Crosby fraternity will long remember him.

KEN CROSSLAND

LESLIE and I became very good friends over the years, and he was more devoted to Bing than anyone I know.

His only trip to the United States — in fact his only

trip by airplane — was at my urging about ten years ago. He and fellow Bingphile, Phil Clarke, spent about two weeks with Jeanne and me at our home. I introduced him to (former) President Nixon, took him to a New York Giants football game (he later thanked me for the nice time at the "baseball game"), went to the Christmas show at Radio City Music Hall (he was disappointed Bing's name wasn't mentioned when they sang "White Christmas" — of course, he made a good point and certainly was right), visited every conceivable record shop, attended Broadway shows and various night club venues, including a tribute to Bing, and dined at Jeanne's and my favorite restaurants, although his primary food was "fish and chips."

As a matter of fact, when we dined with my family, Jim Reilly and Phil Clarke at the Red Lion in Mayfair, a short walk from Claridges, where we were staying during our first trip to London, I asked him if he had ever had Dover Sole. Since he said "no," I insisted he try it. He said it was "the best fish I ever ate!"

Whenever the opportunity presented itself, which Leslie usually initiated, he showed pictures of Bing and himself to members of our family, friends and others, including our Portuguese maid, who thought Leslie was Bing! (Her English was very poor.)

Leslie was extremely astute musically, and, of course, there was virtually nothing about Bing he didn't know. He was a fine gentleman with whom I corresponded weekly or more often. He said many times, and I truly believe he was sincere, that he was sure Bing "spirited us together."

There is no doubt he and Bing are "spirited together" and must be having a marvelous reunion in Heaven.

Leslie was truly one-of-a-kind in Bing Crosby tradition. I was privileged to know Leslie — and a better, more unselfish, indefatigable Bing promoter never existed and probably never will. May the good Lord be enjoying his Bing stories and be with him always.

ERNEST H. SUTKOWSKI

The Art of Elocution

Part Two of THE LITERARY BING

By MARK SCRIMGER

Last issue, I mentioned my quest to locate several elusive literary selections mentioned by Bing in his autobiography. The lost were found in a musty, thirty-four volume set of books entitled "One Hundred Choice Selections" sitting on a shelf at my local library. No doubt they have been residing there for quite awhile as each volume was copyrighted in either the 1880s or 1890s. This, apparently, is the final resting place of these little known works by authors Irving Bacheller, Elijah Kellogg, and John Boyle O'Reilly.

Unlike famous poets Thomas Macaulay and Robert W. Service, whose works remain in print to this day, the works of the above mentioned authors lost their audience as the local theatrics and the public speaking events popular as entertainment in the late 1800s and early 1900s were usurped by the new mass mediums of motion pictures and radio and, as was the case with Bing and his crowd, the hot dance music of the Roaring 20s.

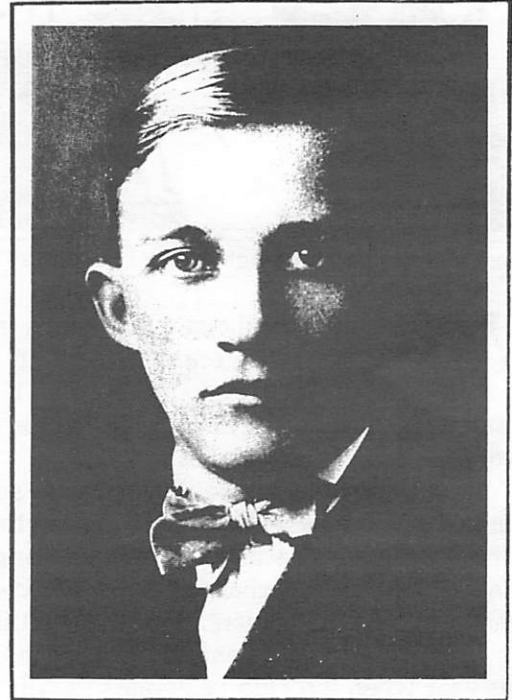
As you read these selections, you can't help but be impressed by the extraordinary memorization skills that had to be developed by Bing and his Gonzaga classmates in order to successfully perform these elaborate pieces in public. However, boys will be boys, and judging from the content of these pieces (and the others mentioned in *Call Me Lucky*), these young men took a certain perverse pleasure in choosing selections long on "blood and guts" in a less than innocent attempt to shock their audiences and try to put one over on the Jesuit fathers.

Nevertheless, it appears that this was the perfect training for a future entertainer who would be asked to learn and perform new movie and radio dialogue and countless song lyrics almost daily for several decades.

from *Call Me Lucky*:

My earliest theatrical experiences which amounted to anything were the elocution contests in which I took part in my last year of grammar school and all through high school. Elocution, oratorical contests, and debating societies are very important in Jesuit schools. I remember reciting "Whisperin' Jim" [Bill], and "The Dukite Snake," which was a grim story of an Australian family that carved a homestead out of the Australian bush. The father of the family killed a snake in the bush, and the snake's mate followed him home and did away with the entire family. It was a gruesome little number.

I recited many of Robert W. Service's things, such as "The Spell of the Yukon" and "The Shooting of Dan McGrew." I remember sinking my teeth into "Horatius at the Bridge" and "Spartacus to the Gladiators," classic pieces that seemed obligatory for all youthful elocutionists. I won a couple of awards with "Horatius" and "Spartacus." I took those eloquent lines in my teeth and shook them as a terrier shakes a bone. I can't remember whether I carried off the first or second prize, but I was in the money. I did fairly well in oratorical contests too. I also belonged to the debating society, but the elocution contests were the big events. They were held in the parish hall and everybody in the parish came.



The Gonzaga High School Debating Team: (clockwise from left) Lynch, Schoot, Crosby, and Corkery. The Reverend Francis Corkery, S.J. was later President of Gonzaga University. Harry Lillis Crosby chose a different vocation.

WHISPERIN' BILL — IRVING BACHELLER

So you're takin' the census, mister? There's three of us livin' still,
My wife, and I, an' our only son, that folks call Whisperin' Bill;
But Bill couldn't tell ye his name, sir, an' so its hardly worth givin',
For ye see a bullet killed his mind an' left his body livin'.

Set down fer a minute, mister. Ye see Bill was only fifteen
At the time of the war, an' as likely a boy as ever this world has
seen;

An' what with the news o' battles lost, the speeches an' all the noise,
I guess every farm in the neighborhood lost a part of its crop o' boys.

"Twas harvest time when Bill left home; every stalk in the fields of
rye

Seemed to stand tiptoe to see him off an' wave him a fond good-bye;
His sweetheart was here with some other girls, — the sassy little
miss!

An' pretendin' she wanted to whisper 'n his ear, she gave him a
rousin' kiss.

Oh, he was a han'some feller, an' tender an' brave an' smart,
An' tho' he was bigger than I was, the boy had a woman's heart.
I couldn't control my feelin's, but I tried with all my might.
An' his mother an' me stood a-cryin' till Bill was out of sight.

His mother she often told him when she knew he was goin' away
That God would take care o' him, maybe, if he didn't fergit to pray;
An' on the bloodiest battle-fields, when bullets whizzed in the air,
An' Bill was a-fightin' desperate, he used to whisper a prayer.

Oh, his comrades has often tole me that Bill never flinched a bit.
With every second a gap in the ranks told where a ball had hit.
An' one night when the field was covered with the awful harvest of
war,
They found my boy 'mongst the martyrs o' the cause he was fightin'
for.

His fingers were clutched in the dewy grass — oh, no, sir, he wasn't
dead,
But he lay sort o' helpless an' crazy with a rifle ball in his head.
An' if Bill had really died that night I'd give all I've got worth givin';
For ye see the bullet had killed his mind an' left his body livin'.

An officer wrote and told us how the boy had been hurt in the fight,
But he said that the doctors reckoned they could bring him around
all right.
An' then we heard from a neighbor, disabled at Malvern Hill,
That he thought in a course of a week or so he'd be comin' home
with Bill.

We was that anxious t' see him we'd set up an' talk o' nights
Till the break o' day had dimmed the stars an' put out the northern
lights.
We waited and watched for a month or more, an' the summer was
nearly past,
When a letter came one day that said they'd started for home at last.

I'll never fergit the day Bill came, — 'twas harvest time again;
An' the air blown over the yellow fields was sweet with the scent o'
the grain;
The dooryard was full o' the neighbors, who had come to share our
joy,
An' all of us sent up a mighty cheer at the sight o' that soldier boy.

An' all of a sudden somebody said: "My God! don't the boy know his
mother?"

An' Bill stood a-whisperin', fearful like, an' starin' from one to
another;

"Don't be afraid, Bill," said he to himself, as he stood in his coat of
blue,

"Why, God'll take care of you, Bill, God'll take care of you."

He seemed to be loadin' an' firin' a gun, an' to act like a man who
hears

The awful roar o' the battlefield a-soundin' in his ears;

I saw that the bullet had touched his brain an' somehow made it
blind,

With the picture of war before his eyes an' the fear o' death in his
mind.

I grasped his hand, an' says I to Bill, "Don't ye remember me?
I'm yer father — don't ye know me? How frightened ye seem to be!"
But the boy kep' a-whisperin' to himself, as if 'twas all he knew,
"God'll take care of you, Bill, God'll take care of you."

He's never known us since that day, nor his sweetheart, an' never
will;

Father an' mother an' sweetheart are all the same to Bill.

An' many's the time his mother sets up the whole night through,
An' smooths his head, and says: "Yes, Bill, God'll take care o' you."

Unfortunat? Yes, but we can't complain. It's a livin' death more sad
When the body clings to a life o' shame an' the soul has gone to the
bad;

An' Bill is out o' the reach o' harm an' danger of every kind;
We only take care of his body, but God takes care o' his mind.

The Independent.

Note: Although describing fictional events of an earlier war, this piece, with its daring (for the times), anti-war sentiment, must have touched those in the audience (including Bing's own family) who had relatives or friends in the service during World War One. I'm sure that's why Bing chose to perform it during his 1916–1920 high school years.



SPARTACUS TO THE GLADIATORS AT CAPUA

E. KELLOGG

Ye call me chief, and ye do well to call him chief who for twelve long years has met upon the arena every shape of man or beast the broad Empire of Rome could furnish, and who never yet lowered his arm. If there be one among you who can say that ever, in public fight or private brawl, my actions did belie my tongue, let him stand forth and say it. If there be three in your company dare face me on the bloody sands, let them come on. And yet I was not always thus, — a hired butcher, a savage chief of still more savage men. My ancestors came from old Sparta, and settled among the vine-clad rocks and citron groves of Syrasella. My early life ran quiet as the brooks by which I sported; and when, at noon, I gathered the sheep beneath the shade, and played upon the shepherd's flute, there was a friend, the son of a neighbor, to join me in the pastime. We led our flocks to the same pasture, and partook together our rustic meal. One evening, after the sheep were folded, and we were all seated beneath the myrtle which shaded our cottage, my grand-sire, an old man, was telling of Marathon and Lenctra; and how, in ancient times, a little band of Spartans, in a defile of the mountains, had withstood a whole army. I did not then know what war was; but my cheeks burned, I know not why, and I clasped the knees of that venerable man, until my mother, parting the hair from off my forehead, kissed my throbbing temples, and bade me go to rest, and think no more of those old tales and savage wars. That very night the Romans landed on our coast. I saw the breast that had nourished me trampled by the hoof of the war-horse, — the bleeding body of my father flung amidst the blazing rafters of our dwelling! To-day I killed a man in the arena; and, when I broke his helmet-clasps, behold! he was my friend. He knew me, smiled faintly, gasped, and died; — the same sweet smile upon his lips that I had marked, when in adventurous boyhood, we scaled the lofty cliff to pluck the first ripe grapes, and bear them home in childish triumph! I told the praetor that the dead man had been my friend, generous and brave; and I begged that I might bear away the body, to burn it on a funeral pile, and mourn over its ashes. Ay! upon my knees, amid the dust and blood of the arena, I begged that poor boon, while all the assembled maids and matrons, and the holy virgins they call Vestals, and the rabble, shouted in derision, deeming it rare sport, forsooth, to see Rome's fiercest gladiator turn pale and tremble at sight of that piece of bleeding clay! And the praetor drew back as I were pollution, and sternly said, "Let the carrion rot; there are no noble men but Romans." And so, fellow-gladiators, must you, and so must I, die like dogs. O Rome! Rome! thou hast been a tender nurse to me. Ay! thou hast given to that poor, gentle, timid shepherd lad, who never knew a harsher tone than a flute-note, muscles of iron and a heart of flint; taught him to drive the sword through plaited mail and links of rugged brass, and warm it in the marrow of his foe; — to gaze into the glaring eyeballs of the fierce Numidian lion, even as a boy upon a laughing girl! And he shall pay thee back, until the yellow Tiber is red as frothing wine, and in its deepest ooze thy life-blood lies curdled!

Ye stand here now like giants, as ye are! The strength of brass is in your toughened sinews, but to-morrow some Roman Adonis, breathing sweet perfume from his curly locks, shall with his lily fingers pat your red brawn, and bet his sestercs upon your blood. Hark! hear ye yon lion roaring in his den? 'Tis three days since he has tasted flesh; but tomorrow he shall break his fast upon yours, — and a dainty meal for him ye will be! If ye are beasts, then stand here like fat oxen, waiting for the butcher's knife! If ye are men, follow me! Strike down yon guard, gain the mountain passes, and there do bloody work, as did your sires at old Thermopylae! Is Sparta dead? Is the old Grecian spirit frozen in your veins, that you do crouch and cower like a belabored hound beneath his master's last? O comrades! warriors! Thracians! If we must fight, let us fight for ourselves! If we must slaughter, let us slaughter our oppressors! If we must die, let it be under the clear sky, by the bright waters, in noble, honorable battle!

THE DUKITE SNAKE. — J. BOYLE O'REILLY.

AN AUSTRALIAN BUSHMAN'S STORY.

Well, mate, you've asked me about a fellow
You met to-day, in a black-and-yellow
Chain-gang suit, with a peddler's pack,
Or with some such burden, strapped to his back.
Did you meet him square? No, passed you by?
Well, if you had, and had looked in his eye,
You'd have felt for your irons then and there;
For the light in his eye is a madman's glare.
Ay, mad, poor fellow! I know him well,
And if you're not tired just yet, I'll tell
His story — a strange one as you ever heard
Or read; but I'll vouch for it, every word.

That man who goes

Through the bush with the pack and the convict's clothes
Has been mad for years; but he does no harm,
And our lonely settlers feel no alarm
When they see or meet him. Poor Dave Sloane
Was a settler once, and a friend of my own.
Some eight years back, in the spring of the year,
Dave came from Scotland, and settled here.
A splendid young fellow he was just then,
And one of the bravest and truest men
That I ever met; he was kind as a woman
To all who needed a friend, and no man —
Not even a convict — met with his scorn,
For David Sloane was a gentleman born.
Ay, friend, a gentleman, though it sounds queer:
There's plenty of blue blood flowing out here.
Well, Sloane came here with an axe and a gun;
He bought four miles of a sandal-wood run.
This bush at that time was a lonesome place,
So lonesome the sight of a white man's face
Was a blessing, unless it came at night,
And peered in your hut, with the cunning fright
Of a runaway convict; and even they
Were welcome, for talk's sake, while they could stay.

Dave lived with me here for a while, and learned
The tricks of the bush, — how the snare was laid
In the wallaby track, how traps were made,
How 'possums and kangaroo rats were killed.
And when that was learned, I helped him to build
From mahogany slabs a good bush hut,
And showed him how sandal-wood logs were cut.
I lived up there with him, days and days,
For I loved the lad for his honest ways.
I had only one fault to find: at first
Dave worked too hard; for a lad who was nursed,
As he was, in idleness, it was strange
How he cleared that sandal-wood off his range.
From the morning light till the light expired
He was always working; he never tired;
Till at length I began to think his will
Was too much settled on wealth, and still
When I looked at the lad's brown face, and eyes
Clear, open, my heart gave such thought the lie
But one day — for he read my mind — he laid
His hand on my shoulder: "Don't be afraid,"
Said he, "that I'm seeking alone for pelf.
I work hard, friend: but 'tis not for myself."
And he told me, then, in his quiet tone,
Of a girl in Scotland, who was his own. —
His wife, — 't was for her, 't was all he could say,
And his clear eye brimmed as he turned away.
After that he told me the simple tale:
They had married for love, and she was to sail
For Australia when he wrote home and told
The oft-watched-for story of finding gold.

In a year he wrote, and his news was good:
 He had bought some cattle and sold his wood.
 He said, "Darling, I've only a hut, — but come."
 Friend, a husband's heart is a true wife's home;
 And he knew she'd come. Then he turned his hand
 To make neat the house, and prepare the land
 For his crops and vines; and he made that place
 Put on such a smiling and homelike face,
 That when she came, and he showed her round
 His sandal-wood and his crops in the ground,
 And spoke of the future, they cried for joy,
 The husband's arm clasping his wife and boy.

Well, friend, if a little of heaven's best bliss
 Ever comes from the upper world to this,
 It came into that manly bushman's life,
 And circled him round with the arms of his wife.
 God bless that bright memory! Even to me,
 A rough, lonely man, did she seem to be,
 While living, an angel of God's pure love,
 And now I could pray to her face above.
 And David he loved her as only a man
 With a heart as large as was his heart can.
 I wondered how they could have lived apart,
 For he was her idol, and she his heart.

Friend, there isn't much more of the tale to tell:
 I was talking of angels a while since. Well,
 Now I'll change to a devil, — ay, to a devil!
 You needn't start: if a spirit of evil
 Ever came to this world its hate to slake
 On mankind, it came as a dukite snake.
Like? Like the pictures you've seen of sin,
 A long red snake, — as if what was within
 Was fire that gleamed through his glistening skin.
 And his eyes! — if you could go down to hell
 And come back to your fellows here and tell
 What the fire was like, you could find no thing,
 Here below on the earth, or up in the sky,
 To compare it to but a dukite's eye!
 Now, mark you, these dukites don't go alone:
 There's another near when you see but one;
 And beware you of killing that one you see
 Without finding the other, for you may be
 More than twenty miles from the spot that night,
 When camped, but you're tracked by the lone dukite,
 That will follow your trail like death or fate,
 And kill you as sure as you killed its mate!

Well, poor Dave Sloane had his young wife here
 Three months, — 't was just this time of the year.
 He had teamed some sandal-wood to the Vasse,
 And was homeward bound, when he saw in the grass
 A long red snake: he had never been told
 Of the dukite's ways, — he jumped to the road,
 And smashed its flat head with the bullock-goad!
 He was proud of the red skin, so he tied
 Its tail on the cart, and the snake's blood dyed
 The bush on the path he followed that night.
 He was early home, and the dead dukite
 Was flung at the door to be skinned next day.
 At sunrise next morning he started away
 To hunt up his cattle. A three hours' ride
 Brought him back: he gazed on his home with pride
 And joy in his heart; he jumped from his horse
 And entered — to look on his young wife's corse,
 And his dead child clutching the mother's clothes
 As in fright; and there, as he gazed, arose
 From her breast, where 'twas resting, the gleaming head

Of the terrible dukite, as if it said,
"I've had vengeance, my foe: you took all I had."
 And so had the snake — David Sloane was mad!

I rode to his hut just by chance that night,
 And there on the threshold the clear moonlight
 Showed the two snakes dead. I pushed in the door
 With an awful feeling of coming woe:
 The dead were stretched on the moonlit floor,
 The man held the hand of his wife — his pride,
 His poor life's treasure, — and crouched by her side.
 Oh God! I sank with the weight of the blow.
 I touched and called him: he heeded me not,
 So I dug her grave in a quiet spot,
 And lifted them both, — her boy on her breast, —
 And laid them down in the shade to rest.
 Then I tried to take my poor friend away,
 But he cried so woefully, "Let me stay
 Till she comes again!" that I had no heart
 To try to persuade him then to part
 From all that was left to him here, — her grave;
 So I stayed by his side that night, and save
 One heart-cutting cry, he uttered no sound —
 O God! that wail — like the wail of a hound!
 'Tis six long years since I heard that cry,
 But 'twill ring in my ears till the day I die.
 Since that fearful night no one has heard
 Poor David Sloane utter sound or word.
 You have seen to-day how he always goes:
 He's been given that suit of convict's clothes
 By some prison officer. On his back
 You noticed a load like a peddler's pack?
 Well, that's what he lives for: when reason went,
 Still memory lived, for his days are spent
 In searching for dukites; and year by year
 That bundle of skins is growing. 'Tis clear
 That the Lord out of evil some good still takes;
 For he's clearing this bush of the dukite snakes.



The Marketing of Bing Crosby

By Steven Lewis

THE END of the 20th century should be remembered as a time of mass silliness. While some folks hoarded food and ammunition in anticipation of Y2K, others participated in polls that concluded that John F. Kennedy was a greater president than Franklin D. Roosevelt and that Frank Sinatra was a greater entertainer than Bing Crosby.

There is no controversy as to who is the more popular entertainer today. Sinatra's songs are played more often on the "music of your life" stations; his life has been the subject of several recent TV biographies and dramas; more books have been published about his life; and entertainers like Rosemary Clooney are more likely to remember Sinatra in their concerts than Crosby.

Of course, a large part of this Sinatra nostalgia derives from his more recent death. Bing died in 1977, but Sinatra lasted until 1998. Most folks care little for history, and if an entertainer is not an active presence during their lifetime they will not feel nostalgic toward them. This phenomenon is reflected in the numerous "greatest of the century" polls of the public that were dominated by recent entertainers and bereft of entertainers who ruled during the first half of the century.

In addition to dying more recently, Sinatra benefited from following Crosby and peaking in the era of stereo hi-fidelity. Most of the Sinatra recordings you hear on radio are post-1953. We are well into the third hi-fi generation, and the relatively narrow range of sounds of the recordings from Bing's heyday are not well tolerated by the masses today. Not only is Bing's music outdated — so is the technology.

Nevertheless, despite these technological and stylistic handicaps, there are approximately 200 different CDs of Bing's music available worldwide. This is far more than any singer of Bing's genre except Sinatra. The Footlight Records' database (a company that specializes in the pop vocal genre) lists these CD reissues available in the spring of 2000: Sinatra, 219; Crosby, 199; Nat King Cole, 92; Judy Garland, 88; Dean Martin, 53; Tony Bennett, 49; Perry Como, 42; Dick Haymes, 33; Al Jolson, 29; and Rudy Vallee, 7.

Not bad for a guy whose golden age ended half a century ago, who's been dead for nearly 25 years, and whose family has not sought to promote his body of work in the same way that Sinatra's has promoted his.

These differences in promotion trace back to the 1950s and Bing himself. When the decade began, Bing was the center of the entertainment universe in the United States. By the end of the decade he was semi-retired and content to be away from the center of the



Photo Courtesy of Mary Montalto

media storm. In the early '60s his flight from fancy was consummated by moving his family from Hollywood to the suburbs of San Francisco.

A change in Bing's attitude materialized around the time of his first wife's death (November 1952) and the media circus that surrounded her funeral. His coincidental move to a new radio sponsor — General Electric — was accompanied by a decided maturing of his show. John Scott Trotter was given a chance to show off his orchestral arranging skills. Meanwhile, the commercials for GE became more like educational seminars, with Bing comparing and contrasting the American and Soviet systems. When the GE show ended, Bing moved to another show that revolved around the discourses on rather esoteric topics like the life of Washington Irving and the importance of paying your taxes. Clearly these moves were not calculated to market Bing to a mass audience, let alone to a new generation of young people who were becoming the dominant consumers of popular culture!

Bing's note to John Scott Trotter in 1954 clearly reveals he wanted out of the spin cycle. ("...the pests of all descriptions that grab me every time I step outside my front door weary me indescribably. Succinctly, John, I seem to have had it.") From this point on he did little to market himself or his albums. He stayed away from the concert circuit and largely avoided television. Only in the last couple of years of his life did he show much interest in getting back into the swing of things. I remember my surprise when Bing showed up on the Tonight Show in 1976 to plug one of his albums. He seemed to thoroughly enjoy singing for the audience, but otherwise he seemed aloof to Johnny's ogling.

Bing's family has not sought to promote Bing postmortem in a way that Frank's family has. In a way this is admirable. Nancy's web site dedicated to her dad has been a crude example of family greed run amok. She guards the Sinatra millions better than the Feds guard Fort Knox! Meanwhile, Kathryn wouldn't stand for the commercialization of Bing's old Pebble Beach golf tournament and withdrew the Crosby name when she was pressured to accept AT&T money and co-sponsorship. The loss of Bing's name from his tournament no doubt cost a lot of free publicity that would have kept the Old Groaner in the spotlight.

While Bing and his wife were taking the high road, the Sinatra family followed a more sensational path. Sinatra's numerous brawls, temper tantrums, conspicuous political and social liaisons and amorous adventures made him a darling of the tabloid media. Frank's lifestyle, much more than Bing's, better suits the rock-and-hip generations and makes for entertaining TV movies and biographies even if you don't care for his singing or acting.

About the only tabloid dirt we can dig up on Bing was that he, like most of the fathers of his generation, practiced corporal punishment. Nevertheless, to a historically-illiterate society whose primary awareness of Bing was as Santa Claus, corporal punishment could be marketed as child abuse. Lost in all the hoopla was this contextual quote from the book by the Crosby son who sought to profit again off his late father:

"It was inconceivable to him [Bing] that the outside world wouldn't treat us [Bing's children] the same as it treated him. He had never experienced being on the receiving end of hatred and anger. He liked everyone, and everyone liked him back. He was a very civilized man. We were not civilized. We were wild Indians, and he didn't have it in him to comprehend why we drank and carried on and did all the dumb things we did." (*Going My Own Way*, by Gary Crosby, p. 284).

Being a very civilized man, even if you do spank your kids, is not particularly entertaining to current generations. On the other hand, punching a reporter or in a rage taking a sledge hammer to a helicopter landing pad or pimping for a future president does have much entertainment value today. So Bing receives short

shrift in today's culture.

But before Crosby fans open a vein over Sinatra's apparent victory in the culture wars they should recall that Sinatra never achieved the chart, box office or broadcasting success that Bing achieved in his lifetime. Nor did he have the impact on sports that Bing did. And, aside from the bobbysoxers, Americans never had the love affair with Sinatra in his heyday that they had with Bing in his.

Our culture, our values and our technology have long departed from the era of Crosby. But in his heyday Bing dominated American pop culture as no entertainer has done before or since. There was more to it than just singing or acting or the banter over the wireless. His effect on the public was more than the sum of its parts. How else do you account for his five-year run as the leading box-office draw or his winning the Oscar for best actor in 1945? One need only read James Cagney's account of the response of the huge wartime crowd at Soldier Field in Chicago to Bing's appearance to appreciate the special role Bing played in our culture in that era.

Steven Lewis, the designer and operator of the Bing Crosby Internet Museum, has been a member of Club Crosby since 1988.

By the way, if you are online and have not visited the Internet Museum on the web, you should. Here is the address:

<http://www.kcmetro.cc.mo.us/pennvalley/biology/lewis/crosby/bing.htm>

LOOKING BACK

The January 31, 1955 issue of *Life* carried this picture of Spencer Tracy and was captioned: "He was named No. 1 U.S. box-office attraction in a 1938 poll when he was photographed with boyhood friend Pat O'Brien and Hollywood friend Bing Crosby." Photo courtesy of Helen Ley.



Young at Heart: The Dolores Hope Story

By Greg Van Beek and Ward Grant

WE ARE ALL familiar with the wonderful partnership of Bob Hope and Bing Crosby. Their names are almost synonymous — you can't think of one without the other (like "meat and potatoes" or "salt and tomatoes"). Yet few of us are as familiar with Bob's better half, his wife of 66 years, Dolores. Now that Bob has started taking life easy and enjoying a well-deserved "semi" retirement, Dolores has embarked on her own career as a singer. It's something that she has secretly longed to do for years (and was doing before she married Bob). Now that there's another successful entertainer in the Hope household, we thought it would be fitting to examine her life and accomplishments.

Dolores DeFina was born on May 27, 1909. Her father was Italian, and her mother, formerly a Kelly, was of Irish descent. "As you might expect," says Dolores, "we were Roman Catholics and Democrats — *very* New York." As a five-year-old growing up in the Bronx, Dolores knew she wanted to be a singer. In the early 1930's, on the advice of an agent, who thought she sounded like some kind of Spanish dancer, Dolores changed her last name from DeFina to Reade, after a Broadway actress named Florence Reed. Soon after, she began her professional singing career on the New York night club circuit.

It was around this time (about 1931) that Dolores met a young crooner named Bing Crosby. She delights in recalling that she met Bing before her husband did! Bing first worked with Bob Hope in December 1932 at New York's Capitol Theater, developing many of the routines that were later used in the "Road" films.

In 1933, Bob was starring in *Roberta* on Broadway at the New Amsterdam Theater. Following a performance, fellow cast member and friend George Murphy went with Bob to the Lambs Club to relax over a couple of beers. George asked Bob if he'd like to hear a pretty girl sing. "Her name is Dolores Reade, and she sings at the Vogue Club," said George. So George and Bob headed for 57th Street to this little club that actress Bea Lillie opened (she didn't own it — she opened it). Bob recalls, "Well, I heard this girl sing. She had a low, husky voice — soft and sweet. She sang 'It's Only A Paper Moon' and 'Did you Ever See A Dream Walking?' and that did it for me!" From that night on, Bob was at the Vogue Club every night, waiting to take Dolores home. A few months later, in February 1934, they tied the knot.

Dolores soon left the supper club circuit and joined her new husband in his vaudeville act. The couple toured the major stages together, and Dolores appeared on Bob's radio show occasionally, until she exchanged her professional singing career for the role of a mother, singing lullabies to her (eventually) 4 children: Tony, Linda, Nora and Kelly. Bob recalls, "She was always in demand to sing whenever guests were at the house. Come to think of it, they always asked her to sing, yet rarely asked me to tell jokes."

During the late 1930's, Dolores and Bob were frequent guests of Dixie Lee and Bing Crosby at Bing's Del Mar race track. Dolores recalls, "They always had a big celebration the last day of the races. During this show, Bob and Bing got up



and did this routine that they had done at the Capitol a few years before. That's where the idea for the 'Road' pictures began. Somebody from Paramount Studios was there, and when he saw them he said, 'We've got to do something with these two guys.' [In the films], Bob was supposed to be the comedian, and Bing was supposed to be the love interest, but it got mixed up a few times. Bing and Bob had a great rivalry, and I think that was part of the joy of those 'Road' pictures — they spent a lot of time trying to 'top' each other. They enjoyed each other so much, and I think they communicated that to the audiences very quickly — and still do."

Dolores goes on to say about Bing: "Bing was a fine actor, and in the 'Road' pictures of course he (Bing) was the villain up to some points because of the things he'd do to Bob." About Bob and Bing's love of golf, Dolores has said: "The only thing that bothered Bob was that Bing was always two strokes better than he. Bing had a two handicap and Bob had a four."

In 1948, Dolores went with Bob to Europe to do a special show for the men and women involved in the Berlin airlift. "Then, in 1949," says Bob, "I got a call from Stuart Symington, who was Secretary of the Air Force, asking me to 'come up to Alaska for Christmas and meet the boys.' I told him I was figuring on spending Christmas at home with Dolores and the children, since I was away the previous Christmas."

"Why don't you bring them along?" asked Stuart.

"Before I could answer I heard Dolores answer from the extension phone, 'We're already packing.' We went, and she sang, and the troops loved her; her voice was better than ever."

In 1966, in the heat of the Vietnam crisis, once again Dolores went with Bob to entertain the GI's at Christmas time. "There wasn't a dry eye in the house when she sang 'Silent Night,'" Bob recalls. "At one performance she passed me by on her way offstage and said, 'Don't you clutter up the exit, boy.' The star was reborn! And she had the nerve to sit in my spotlight at the breakfast table when we got home," said Bob.

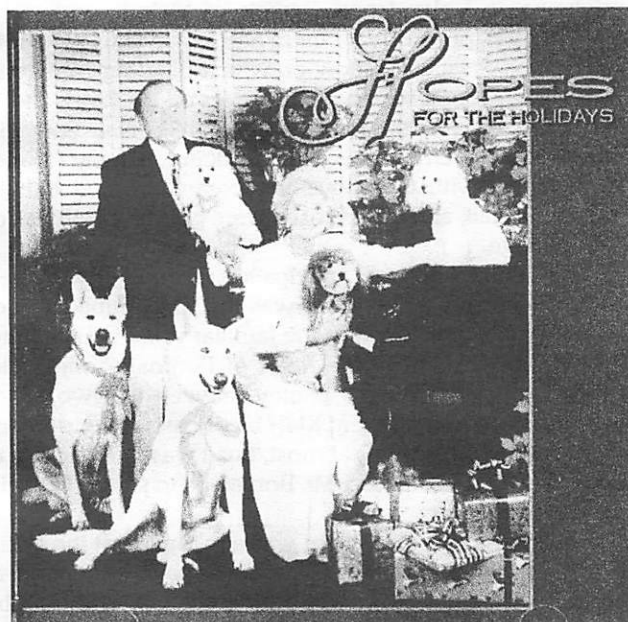
She made four other overseas tours with Bob, including the one to Saudi Arabia during Operation Desert Storm at Christmas, 1991. She was the *only* female entertainer allowed to perform in Saudi Arabia. She also appeared on 18 of Bob's TV specials, twice on the Christmas shows singing Bob's trademark "Silver Bells" with him in 1978 and 1991.

Once their children were grown and working, Dolores was free to hit the road again with Bob. She became an important part of Bob's personal appearance act. "Everybody raved about her," said Bob. One interviewer from *Weekly Variety* wrote a review of Dolores under his "New Acts" column. The June 19, 1977 edition read "After forty years, Dolores Hope has returned to the act of husband Bob. Billed as 'Surprise Guest,' she still has a smooth set of pipes, comfortable stage presence and a warm aura of class. She sings two songs, 'S'Wonderful' and 'On a Clear Day.' She is easy to listen to. The Bob and Dolores Hope act has dignity. As showbiz pros know, the spotlight is on their timing, ease and grace."

Bob said, "I thought it was nice of the reviewer to include me in the article!"

Dolores attributes her new recording career to the persistent encouragement of friends like Rosemary Clooney (with whom Dolores recently performed at Rainbow and Stars in New York), and family, especially husband Bob, who quips, "I wish she'd get steady work."

It was, in fact, 1993 before Dolores made her first record, incredible as it may seem. The title of that debut album is *Now and Then* and includes 13 tracks, ranging from oldies like "I'm Always Chasing Rainbows," which dates to 1918, to contemporary songs like Melissa Manchester's 1970's hit "Come In From The Rain." She also recorded one of Bing's finest ballads, "But Beautiful," from *Road to Rio*.



In 1994, a follow-up album was included as part of multimedia boxed set entitled *Bob Hope Remembers World War II: The European Theatre and D-Day*. (It can now be purchased separately.) That album is called *Somewhere In Time: The Songs And Spirit Of World War II*. It features some of the finest songs made popular during the war years, including "I Remember You," "Waitin' For The Train To Come In," "I Had The Craziest Dream," and "No, Love, No Nothin'." Bob himself solos on two of the cuts: "Don't Sit Under The Apple Tree" and "You Brought A New Kind Of Love To Me."

A second 1994 album is a wonderful Christmas album by Dolores and Bob called *Hopes For The Holidays*. Among the fine songs on this are "Do You Hear What I Hear?," "Have Yourself A Merry Little Christmas," the title song from Bing's last Christmas album (written by Les Brown), "A Time To Be Jolly," and a modern-day Christmas classic popularized by Perry Como and written by my friend Nick Perito, "I Wish It Could Be Christmas Forever." This album is a must for the Yuletide Season.

Dolores' fourth album is called *That's Love*. The title track was also written by Nick Perito, along with Gordon Jenkins. There are 13 other beautiful love songs contained on this album, such as the one Dolores wooed Bob with back in 1933: "It's Only A Paper Moon," "When I Fall In Love," "I Only Have Eyes For You," "Easy To Love," and "How About You."

And in June, 1999, Dolores released (in conjunction with her 90th birthday) her fifth and latest album, *Young At Heart*. To quote from the press release for the album: "Dolores brings her enchanting voice and sensual phrasing to great love songs of Lorenz Hart and Richard Rodgers, Jerome Kern and Johnny Mercer, George and Ira Gershwin, Ray Noble, Harold Arlen and Dorothy Fields, Stevie Wonder, Irving Berlin, Les Brown, Arthur Schwartz, Geoff Clarkson and Lee Hale, and Nick Perito and Richard Matheson."

Dolores' first four albums were dedicated to her husband, Bob. *Young At Heart* is dedicated to him and also to the young lovers of the 1990's and, of course, to all those who are young at heart. Advisors on the selection of songs and album marketing have included grandsons Zach Hope and Andrew Lande and granddaughter Miranda Hope (along with the author of this piece, through Nick). Dolores says, "Such great music and lyrics should belong to all age groups — not just mine. And who better to ask but those who reflect the feelings, attitudes and points of view of the current young adult generation? Our grandchildren are in that age group and, even more important, they are knowledgeable, honest and extremely candid in their opinions. Let me tell you, it's been an eye-opener for this grandmother."

The working relationship between the grandchildren and their singing grandmother has been a positive one. Andrew compares the appeal of Dolores' music to that of Harry Connick, Jr., Tony Bennett, and some of today's Big Band sounds. To put it simply, *Grandma rocks!*

With all of her albums, Dolores provides her listeners with a musical treat that spans the generations from the 1930's to today. She combines a 30's style with today's technology to produce a pop sound that is truly timeless. She draws from her extensive musical background when selecting the songs. She particularly loves the interplay and exchanges with the talented musicians at the recording sessions. Nick Perito (Perry Como's gifted arranger/conductor) has produced most of her albums, working with arrangers Bob Alberti, John Oddo and long-time accompanist Geoff

Clarkson, to ensure that every note is perfect.

Young At Heart is available by direct mail by calling (toll free) 1-800-252-SING or 1-800-BobHope. The CD retails for \$14.95, the cassette for \$8.98, plus shipping and handling. The other albums mentioned in this piece are also available by phone.

When Dolores is not recording, performing, spending time with Bob, her children and grandchildren, she gives much of her time to numerous charitable causes, including the Hughen School for Crippled Children in Port Arthur, Texas (the Dolores Hope Library graces the campus of that school); St. Anne's Home in Los Angeles; the Holy Family Adoption Service; and ChildHelp USA. She has served on the Board of Directors of Mutual of Omaha and as a member of the Board of Overseers of the House Ear Institute. The Eisenhower Medical Center in Palm Desert, Calif. has achieved much directly due to the untiring efforts of Dolores Hope, its founding president. From 1968-76, she served as president and chairman of its board.

Everybody in the entertainment, political and charity worlds appreciates Dolores' dedication to her home and family, to the Roman Catholic Church, and to her charitable endeavors everywhere.

Fa I fate, no parole is an old Italian phrase that was the late champion Rocky Marciano's favorite. It means "do it, don't talk about it." Deeds always trumpet louder than words, and Dolores Hope is the embodiment of that adage. Her life has been an example of doing generous acts to elevate and improve the lives of others.

She's a wife and mother; singer and sage; homemaker; chairman of the board; a recording artist; and her golf game isn't bad either. One of her finest moments in golf was at a couples tournament in Palm Springs, where, upon completion of their round, a voice on the loudspeaker announced the scores: Bob Hope, 78; Dolores Hope, 76!

Some of the highlights of the past 18 months include sponsoring/christening the USNS *Bob Hope* (AK-300) in New Orleans, the unveiling of a new C-17, *The Spirit of Bob Hope* in Santa Monica, Calif., and sharing the applause from Congress as Bob was made an honorary veteran at a celebration in the Capitol Rotunda in Washington, D.C. And Bob stood on the sidelines as Dolores received her star on the Hollywood Walk of Fame and the Palm Springs Walk of Fame. And most recently they shared honors when Cardinal Mahony of the Archdiocese of Los Angeles presented them with papal honors from Pope John Paul II — Knight and Dame of St. Gregory the Great with Star. Dolores is one of four women in the world to be so honored.

Dolores Hope has been honored, feted and esteemed. She has seven honorary doctorates. She has been the Honorary Mayor of Palm Desert five times, named "Woman of the Year" by the *Los Angeles Times* and honored with the "The Wind Beneath My Wings Award" from the Betty Clooney Foundation. Among her other awards are "Chicago Lady of the Year" from Notre Dame University, the "Eleanor Damell Carroll Award" from Georgetown University, the Cardinal's Award from Cardinal Mahony and honors from the National Committee of Catholic Women (in Chicago) presented by Cardinal Bernardin. The Helping Hand organization of Cedars-Sinai Hospital named her "Outstanding Mother of the Year."

Recognized for both her Italian and Irish heritage, she was awarded the "Lifetime Achievement Award for Humanitarian Services" by the National Italian American Foundation;

the "Distinguished Leadership Award" by the American Ireland Fund, and the "Ellis Island Medal of Honor." It is amazing that she has any time for singing.

My thanks go to Ward Grant (the Hopes' long-time publicist) for the Dolores Hope biography, from which this article has, in large part, been extracted. And thanks also go to Nick Perito, the musical genius who makes Dolores sound so good!

An Honor for Victor Borge...and Bing

Last October, Club Crosby was contacted by the Kennedy Center in Washington, D.C. The annual prestigious Kennedy Center Honors gala was honoring pianist/comedian Victor Borge, among others, for 1999. They initially approached Wayne Martin seeking a photo of Bing with Victor from one of the KMH broadcasts for the video montage of Victor's life.

It was Bing who gave Victor his "big break" after he arrived from Denmark. Bing had him as a guest on the Kraft Music Hall on December 4, 1941, giving American audiences a chance to hear this great artist for the first time. He was a smash, and Bing invited him back week after week.

The Kennedy Center Honors were created to provide national recognition to individuals who throughout their lifetimes have made significant contributions to American culture through the performing arts. The 1999 gala was held December 4 at the JFK Center for the Performing Arts, with esteemed guests, including the President of the U.S. and the First Lady. The festivities were taped by CBS TV and aired December 29.

Wayne wasn't able to find any photographs of Victor and Bing, so he contacted me. The only thing I could find was a small photo on the cover of one of the Spokane LP's of a person who looked something like Victor, but was almost totally eclipsed by John Scott Trotter in the shot. Wayne referred Tracy from the Kennedy Center Film Production Office (who contacted him initially) to me. She phoned me the 5th of October, and the next day I was at Fed Ex with a package bound for Washington.

I loaned Tracy the LP, along with an original, circa 1937 publicity still of Bing at an NBC microphone that I thought might work. I also taped extracts of Victor's portions of several KMH programs for them and sent a video of a 1967 Hollywood Palace TV show on which Bing appeared with Victor. They reminisce about their days on the KMH; and, in fact, Victor recreates the routine he did on his first show with Bing. In mid-December I received back the material I loaned them, along with the souvenir program. Lo and behold, Wayne, myself, and Club Crosby were given a credit line on the last page.

I watched with great anticipation when the show aired. It was worth the wait! There was the KMH publicity shot, bigger than life on TV, with the familiar voice of Bing introducing "From deep in the heart of Denmark, one Victor Borge," along with some banter between the two edited together from two different KMH broadcasts. Bing's portion lasted maybe 30 seconds at most, but it was an honor for us to be a part of this tribute for Mr. Borge and to share Bing with some true VIP's.

Following the gala, there was a reception at the White House. Evidently President Clinton was paying attention, as he acknowledged Bing's role in Victor's career during his speech at the reception.

G.V.B.

Bing Crosby and His Forgotten Leading Ladies

The Joan Caulfield Story

By David Lobosco

THE CAREER of Joan Caulfield was not that noteworthy, and that is a very sad fact. She was as beautiful as Rita Hayworth, and she could pull off a tearjerker as well as Susan Hayward ever could. However, Hollywood had a hard time casting Caulfield in movies. Too refined for the girl next door, too sweet for the aloof socialite, Caulfield did not fit any typical woman's role of the 1940s. Instead of tailoring roles for her, the movies underutilized Joan as a piece of set decoration. For this reason, she is yet another of Bing Crosby's unfortunately-forgotten leading ladies.

Joan Beatrice Caulfield, the second of three daughters, was born on June 1, 1922 in New Jersey. Her father was a successful stock broker who provided well for his family. The three Caulfield girls went to private schools and vacationed often at their summer home in Virginia. That idyllic existence ended when her father suffered a severe financial reversal in the mid 1930s. To seek a better opportunity, the family moved to New York City. After graduating from high school in 1940, Joan enrolled at Columbia University as an English major. By her second year, she was also involved in the drama club and school plays. This is when Joan decided that she would enjoy a career in show business rather than a career as an English teacher.

With her striking looks and stunning figure, Caulfield was a natural to get modeling jobs. Of all of her modeling shoots, her most noteworthy assignment was to appear on the cover of *Life* magazine on September 30, 1940. The fresh-faced model was shown wearing a turn-of-the-century outfit and bonnet. With her chin resting daintily on her clasped hands, her soft features evoked the essence of a bygone era.

Broadway director George Abbott spotted Joan's work in *Life* and arranged for an audition. The director liked her photogenic features, but he wasn't bowled over by her singing and dancing abilities. However, he gave her a small role in his musical *Beat The Band*. The show debuted on October 14, 1942, with Joan playing a dumb-blonde secretary. The show was a flop and lasted for only 64 performances. However, Joan was a hit with Abbott, and he asked her to test for his next show, *Kiss and Tell*. Unlike her first Broadway experience, the new show would propel the novice actress towards fame.

In 1943 Hollywood beckoned, and Paramount studios wanted to sign this beauty to a contract. To Caulfield's dismay, it wasn't her talent which caught the studio's attention. It was her figure and legs which they figured they could make money on. Her first movie was



Joan Caulfield, 1922-1991

Miss Susie Slagle (1944). She played the second female lead in this medical drama. The movie was a hit, and strangely enough it would be Joan's personal favorite role. Paramount's expansive stable of star properties boasted a diverse collection of female types, which made it hard to find a proper role for Joan. They had an exotic vixen (Dorothy Lamour), a saucy gamine (Paulette Goddard), an icy vamp (Veronica Lake), a madcap screwball (Betty Hutton), and a cynical tough girl (Lizabeth Scott). What the studio did not have under contract was a young woman of refinement. Somebody had to be a lady at Paramount, and Joan Caulfield was it.

Her second movie role was only a cameo in the star-studded *Duffy's Tavern* (1945), based on the famous radio show. Her next role would probably be her most famous one. Director Mark Sandrich cast the "non-musical" Joan in the Bing Crosby musical *Blue Skies*. With two dozen Irving Berlin tunes, a colossal budget of \$3 million, and vivid Technicolor, the musical was destined to be a success. Filming was troubled from the beginning, though. The second lead, Paul Draper, was sneaking in other actresses to test for Joan's role. Star Bing Crosby got wind of this sneakiness and had Draper removed from the movie. Meanwhile, Mark Sandrich died quite unexpectedly only weeks into production. Bing, obviously noting her potential, kept

the producers from giving her the ax. With a new director (Stuart Heisler), a new co-star (Fred Astaire), and a new choreographer (Hermes Pan), the movie was restarted. The dance numbers were reassigned to another underrated actress, Olga San Juan. The movie would go on to make four times the production cost and would cement Joan Caulfield as a leading lady in Hollywood.

After starring with Bing, it was only a matter of time before she would appear with Bob Hope. However, the movie was the lackluster *Monsieur Beaucaire* (1946). It was only lukewarm at the box office, and the minimal role did nothing to further Joan's standing. After the Bob Hope flop, Joan reached the pinnacle of her career with back-to-back hits. She made the romantic comedy *Dear Ruth* (1947) with a young William Holden and was reteamed with Bing for *Welcome Stranger* (1947). Once again, studio executives wanted someone else for the role, but Bing lobbied for her. The movie would gross a cool \$8.1 million.

Following a string of forgettable roles in the late 1940s, Joan was beginning to lose interest in Paramount. In 1949, she was released from her contract. No noteworthy roles followed, so she moved to radio. She appeared in radio productions with Bing Crosby, Bob Hope, and William Holden, among others. Finally her acting was at the forefront of her radio roles, since the audience could not see her. In 1953, Joan moved on to television to play the lead in the situation comedy *My Favorite Husband*. Critics loved Joan's comedic skills, and were even so bold as to write that she was the "new Lucille Ball." Joan made a poor decision, though, when she quit the cast in 1955 due to a salary dispute.

By the 1960s, Joan Caulfield was already divorced for the third time, and she had two young sons (born in 1959 and 1962 respectively). She still performed in regional theater, and she made a trio of low-budget westerns for Paramount, but she failed to recapture the audience that had fallen in love with the blue-eyed beauty during the forties. Soon Joan resigned herself to the fact that the Hollywood dream machine had passed her by. Caulfield still made sporadic appearances on television, but she settled down to a fourth marriage and raising her two boys.

Her episodic television career drew to a close with an episode of *Murder She Wrote* in 1987. The tenth biggest box office attraction of 1946 had basically ended her film career, although she had a minor role in the low-budget horror film *Evil Spirits* in 1990. On June 3, 1991 she was admitted to the hospital for routine tests, and the doctors discovered that she had cancer. Sadly, in two weeks Joan Caulfield was dead at the age of 69. She never received the fame that her beauty and talent so richly deserved. Her name, like the names of so many 1940s starlets, is merely a footnote in Hollywood history. Joan Caulfield never won an Oscar or even carried a whole movie herself. However,

she did add an undeniable charm to every movie she was in. It's too bad, though, that Joan Caulfield is yet another one of Bing Crosby's forgotten leading ladies!



Scenes from *Welcome Stranger*, *Blue Skies*,
and *Monsieur Beaucaire*

CAN YOU HELP?

I'm looking for information and recordings by Harlan Lattimore, who was known in the early 1930s as the "Black Bing Crosby." If you can help, please write to me at this address:

David Lobosco
2533 Rose Drive
Glenshaw, PA 15116

Bing-ing Around

By Pete Cakanic

ONE of the positive side effects of being a Bing fan and Club Crosby member is the instant camaraderie on a first meeting. Bill Fowler, a member, called to comment on a recent "Bing-ing Around" article. He lives in Louisville, KY, which is about halfway between my retirement home in North Augusta, SC and my home town of Chicago, which I visit twice a year.

Last week on my way up I stopped and called Bill from my motel. He said he would drop by and remarked, "You'll know me when you see me." This puzzled me, since I had not met or seen a photo of him.

About 15 minutes later there was a knock. I opened the door, and this is what I saw:



Bill Fowler as Bing

There was Bill/Bing, uke in hand, hat at a jaunty angle, bow tie and blazer such as Bing was wont to don in his mature years. He was singing "Where the Blue of the Night" in a nice baritone voice and replicating the Bing sound as well as I've ever heard.

Once in the room he took off the blobs of wax that made his ears protrude and sang a few more samples of Bing songs. His Bing-ing is not a characterization, *a la* Fred Astaire with "I'll capture your heart singing, bah be bo bah bah" in *Holiday Inn*. His baritone is Bing-mellow, and he has the nuances of Bing's phrasing down to a "T."

Since his retirement three years ago this talent has been used to entertain at senior citizen developments (not nursing homes). It's Bill's mission to remind

seniors of the incomparable musical legacy Bing left us — as well as to entertain them.

At show time, lights are set up, placards of macaroni and cheese supplied by Kraft Foods are props, and with the aid of his uke and synthesizer to simulate strings he sings Bing's classics and talks a little about Paul Whiteman. He even does such great rhythm numbers as "Sweet Georgia Brown" and "Some Of These Days." He notes that doing the "scat" on those two is very difficult. "No one can do it like Bing," he says. Bill's buddy Fred (not a singer) becomes Gary in "Play A Simple Melody."

Of course, the hit of the show is always "White Christmas." A tear or two is usually noticed. "And what greater compliment can one be paid than to be asked if I am lip syncing to a Bing record?" he says in modest embarrassment.

The show put on last Christmas season was a full-blown affair. In addition to his buddy Fred acting as M.C., the group included a bass player, guitar and keyboard. He and his wife Janis did a duet. All were dressed in tuxedos except for Bill, who wore his "Bing" blazer. For a finale, he did his usual interpretation of "White Christmas" but used orchestral backing provided by cassette tapes.

While Bill emulates the Bing sound and style aptly, he is the first to tell you that no one, except Bing, can sing like Bing. He attended a Bing rehearsal in 1975 and experienced one of the highlights of his life. Bing came down from the stage and walked up to him and shook his hand, and a brief conversation took place. "I was flabbergasted! His voice had so much timbre and resonance it was as though he had a mike or amplifier embedded in his throat. When I first saw him, wearing a floppy hat and a beautiful sweater, he was just what I remembered from movies and TV. He was *Bing Crosby*. As he ran through 'That's What Life Is All About,' he stood at least a foot away from the mike. There was no need to fake a low note by putting his throat against the mike, like some singers do."

Bill's story of meeting Bing was printed in *Bingang* some years back. Briefly, for new members, while Bill was leader of "Explorers," a high school contingent of Boy Scouts, he used to play Bing's recordings for them. Three graduates, on learning that Bill was in California, phoned the governor of Kentucky, who phoned California's governor, who phoned Bing's office. It had to do with a benefit for Scouts, but the office said Bing's schedule was booked. Learning of his admiration and love of Bing, Bill was invited to the rehearsal.

When he told Bing he played his songs for the boys on outings, Bing chuckled, "Aw, you didn't do that to 'em, did you?"

* * * * *

HEARD AND SEEN HERE AND THERE

In a movie released last fall, *The Talented Mr. Ripley*, one of the actors puts on a 78 rpm record, and

Bing in glorious voice sings a bar and a half of "May I." Too brief, but still good to hear. I went to see it just to hear Bing sing. I didn't care for the movie, except for the scenery.

On January 24 TV news showed a snow storm. Bing's voice was heard singing "Let It Snow! Let It Snow! Let It Snow!"

A local sportscaster covering the Pro Am Golf tournament February 7 remarked that "Somewhere in heaven Bing Crosby must be smiling. His old Pebble Beach Pro-Am day was cold but not rainy."

In a recent PBS special *They Drew Fire: Combat Artists of W.W. II*, a soldier recalls a raid which forced him into a bunker and when he got in Bing was at the piano singing "Swinging On A Star" in the movie *Going My Way*. [Ed. note: See article "An Interesting Tidbit" in this issue.]

It is illegal to take a bite out of an apple at a supermarket, but we can "eye-lift" without penalty. When I wander the book chain aisles, I always search the index of books on entertainers. In *Reminiscing In Tempo, A Portrait of Duke Ellington*, the Duke says, "By 1931, Bing Crosby was the biggest thing ever. We made 'St. Louis Blues' together in 1932. . .about three o'clock in the morning." The recording was made at the Brunswick studios at 1776 Broadway, New York.

In *Raised On Radio* it is said that "the radio music variety show reached its heights with the Kraft Music Hall. Bing made it home for 11 years. In the mid-40's Crosby was the leading film star, radio star and recording star, a status nobody else has ever equaled."

Al Martino issued a new CD of old tunes. In *Opus One* he sings: "And maybe Ol' Bing will give it a fling, and then it's a song everyone will sing."

Everyone who goes through supermarkets has probably seen the horrible *National Enquirer* cover photo of Bob Hope. It's touched up to make him look like Dracula by accentuating redness at the eyelids. So I was happy to see a photo of this great man arriving to a standing ovation at the Library of Congress to open a permanent exhibit donated by the comedian. There are said to be 500,000 jokes in his files. I wonder how many mention Bing!

Editor's Update: Bob Hope gave us a few anxious days when he was hospitalized with intestinal bleeding shortly after his appearance at the Library. At this writing, he was doing fine and was out of the hospital.

If any Bingers out there have a Dollar General book store in your area, I suggest you drop in and see if you can get hold of *Nice Work If You Can Get It, My Life in Rhythm and Rhyme*, by Michael Feinstein. It should have been a best seller, but it is being discounted for \$3.00.

The author is the nice-looking 38-year-old who has been in several Bing bio/videos. After a scene from *Please* where Bing sings "You're Getting To Be A Habit With Me," Feinstein contradicts Bing's self evaluation

that he "didn't have much voice." Feinstein describes Bing's voice in superlatives.

The book is mostly about his experience as Ira Gershwin's employee and archivist, but he delves into the history of popular singing. About Bing: "His voice was like an instrument in the orchestra—the way he could bounce on top of a note. His rhythm was impeccable. In fact, I believe *he was the greatest rhythm singer of the century*. Just listen to the phrasing on any of the hundreds of records he made with jazz backing. The natural way he felt the tunes was unparalleled. Crosby fooled with the melody more than any other singers, and yet it rarely bothers me because it never seems forced or merely for the purpose of bravado as it does with Sinatra. The records with all the pickup bands and studio bands of the 30's can sometimes be over the top, but they are also among my favorite recordings because they are unfettered by the affectations that came upon him later."

A great book, a great value even at full price. It should be in the library of all Bing collectors, I think.

A while back Larry King used to do Saturday night shows around a piano with a composer and a girl or boy singer and talk about the music. Vic Damone was often a guest; so was Jack Jones. On one occasion the music of Harry Warren was the topic. Michael Feinstein played and sang a few bars of "I Found A Million Dollar Baby" and remarked, "That was Bing Crosby's hit. I wish I could sing it like he did." I was glad to hear that, since Larry King, a big Sinatra fan, is usually mute on the subject of Bing.

In addition to being an archivist, piano player, singer and author, Feinstein is now a saloon keeper. It's called "Feinstein's" and is in the Regency Hotel on Park Avenue, New York.

Bing is gone. So are Frank, Dean, and Sammy. Perry has retired for good. Although still handsome and in good voice, Vic Damone will end his 53-year career at Carnegie Hall on May 18, 2001. He began a year-long tour May 27. He has only two Bing connections I can find.

About an LP, *Val Sings Bing*, Damone says: "He (Val Doonican) is the closest man I have ever heard to sound like Bing Crosby. . .No one could be better qualified to do this tribute to Bing than Val. . .He definitely has 'stardust on his shoulders'."

The only other Bing/Damone connection was a September 1961 TV show sponsored by DuPont, *Happy With Blue*, a tribute to songwriter Harold Arlen. Bing moderated. Vic was a guest.

In the LP produced by RCA, Doonican, singer and English TV personality, says: "Most singers given the task of writing a few words of tribute to Mr. Crosby would feel just as I do right now, like a budding mountain climber trying to describe Everest." He goes on for several paragraphs extolling Bing's career. He concludes:

"However, I think that Crosby's place in the history of light entertainment was best summed up by another of its masters. Appearing on a Parkinson show, Perry Como remarked: 'Looking back, there were many of us doing well at singing, but somehow we always knew that *there was Bing, and then there were the rest of us*'."

Which brings to mind comments made by Victor Borge in one of the better Crosby biographies by Chicago PBS station, *Remembering Bing*. "The great appeal that he had was that he sang the songs in a voice everyone would love to sing. . .if only they could. And actually, only he could."

At this point, it's apropos to quote Ralph Waldo Emerson: "When nature removes a great man, people explore the horizon for a successor, but none comes and none will. His class is extinguished with him."

* * *

A program comes on Saturday evenings called "Big Band Jump." The features editor at the *Augusta Chronicle* got the announcer's address for me. Mostly he plays the big bands of the 30s-40s. Christmas week he played and talked about Bing, "...the most popular entertainer in the world in the 30s and 40s." So I had to write to him and thank him and point out that the same local station which subscribes to his program also subscribes to a syndicate which produces a show alleging to play the hits of the 40s, 50s and 60s. In the 40s Bing still dominated record sales, yet they seldom play him except for a rare "True Love," "Swinging On A Star," and maybe "White Christmas."

Don Kennedy, the announcer, wrote back in part: Yes, I too am a fan of Bing Crosby, and it's surprising not more recordings of his are played. The nice part is, there are also some great Big Bands today. There are also some good singers working today, but neither the bands or the singers are known to many people because they have no place to be seen and heard. A shame exposure can't be as it was for non-rock music, for it's exposure that makes anything popular."

I also sent these comments to the *Metropolitan Spirit*, a local newspaper:

What gives with radio station 102.7 FM coming out of Aiken to the CSRA? It claims to play the "original" hits of the 40s, 50s and 60s, yet it hardly ever spins a Bing Crosby song. Bing dominated record sales and radio plays in the 40s. To add insult to injury, the station will spin a tune written for Bing, made famous by Bing, sold a million records by Bing, and then plays it by another singer. Even now, with the Christmas season upon us, I haven't heard Bing yet. Is there any singer more closely associated with the holiday than Bing? "White Christmas" is still the best-selling record of all time. Sorry, Elton. We're talking about a record someone listens to, not a souvenir.

That's all for now!

Pete Cakanic
11 Teal Court
North Augusta, SC 29841-3265

Gary Giddins On Bing

Gary Giddins did a fine job on this piece about Bing in the May/June 2000 issue of *American Heritage*:

Most Underrated Singer: Bing Crosby. It would have been inconceivable to call Bing Crosby underrated at any time between 1931 and 1965. He was the most popular, admired, and beloved singer the world had ever known. In those years my answer would have been Louis Armstrong or Ethel Waters, who with Crosby invented America's modern vernacular style. But Armstrong at long last routinely receives his due, and much of Waters's work is sadly dated, while the ocean has rolled over Der Bingle. The tide will change. He is still admired for his jazz records (one bandleader called him "the first hip white person born in the United States"), but no less gratifying is his unparalleled versatility. With his perfect time and articulation, Bing could be equally affecting on country, cowboy, Hawaiian, and standard songs. We used to think of the swing era as pounding feet and flying skirts, but listen to Crosby's great Depression waltzes — "Mexicali Rose," "The One Rose" — and you hear the sober, tremulous flip side of those years. I once saw a skeptical opera expert reduced to tears by Bing's "Sweetheart of Sigma Chi," of all things. No one captured the heartbeat of this nation during the 1930s and 1940s as well as he did, and his best work continues to speak volumes.

Gary Giddins is the author of *Visions of Jazz: The First Century*.

Editor's Note: Gary Giddins chose Barbra Streisand as the most overrated singer, but we'll let you read about that in the original article.

Incidentally, the first volume of Gary Giddins' book on Bing will be available this fall. As a matter of fact, Amazon.com has already invited orders for it on the internet. We are all looking forward to reading what is certain to be the definitive biography of Bing Crosby.

W.M.

Here is a related article, by Max Rudin, also from *American Heritage* (Both articles courtesy of Pete Cakanic):

Most Underrated Song: "Skylark," music by Hoagy Carmichael, lyrics by Johnny Mercer. Given the astounding wealth of wonderful American songs, picking a most underrated one is tough. Rodgers and Hart's "It Never Entered My Mind" and Kern's "All The Things You Are" may be underplayed, but these great theater composers, with their colleagues Berlin and Porter and the Gershwins, are now getting their due in the concert hall. Among lesser-known gems, there's Fran Landesman and Tommy Wolf's jazzy ballad "Spring Can Really Hang You Up The Most," written for the 1959 show *The Nervous Set*. It is a witty and moving update of "Spring Is Here": "morning's kiss wakes trees and flowers, / and to them I'd like to drink a toast. . .Spring arrived on time, / only what became of you, dear?" June Christy's sexy performance, throaty and California casual, is a perfect match for the song's fifties beatnik cool, though Ella Fitzgerald isn't bad either. But so obscure a choice feels like cheating.

There are more unsung (in both senses) classics among the lower class of composers who wrote for Tin Pan Alley and the movies. One very strong candidate is the sublime 1942 "There Will Never Be Another You," by Mack Gordon

and the great Harry Warren, probably our most underrated songwriter. I'll give the nod, though, to Carmichael and Mercer's haunting 1941 masterpiece "Skylark," which has been unfairly overshadowed by work each did with other partners. The Savannahian Mercer, a poet of country songbirds and trains, brings his special strain of Southern romanticism to what begins as a love song: "Skylark, / have you anything to say to me? / Won't you tell me where my love can be? / Is there a meadow in the mist, / where someone's waiting to be kissed?" But the longing in the song is for more than a dream of love. Mercer's skylark, like Shelley's, and Keats's nightingale, bears a message from a faraway world of evanescent beauty. Where Shelley's blithe spirit warbles unbodied joy, and Keats's light-winged dryad coos an ecstatic forgetfulness, Mercer's American songbird sings of the vanishing American rural life itself, and its beautiful song, like the ravishing, heartbreaking tune Carmichael gives it, carries the impossibly sweet ache of intense nostalgia: "Skylark, / have you seen a valley green with spring, / where my heart can go journeying, / over the shadows and the rain, / to a blossom-covered lane?" In perhaps the most astonishing release ever written for a pop song, Carmichael's lush chromatic harmonies and vernacular bluesiness match perfectly Mercer's vision of the musky, soft, wild, bluesy spirit of the American country night: "And in your lonely flight, / haven't you heard the music in the night? / Wonderful music, faint as a 'will of the wisp,' crazy as a loon, sad as a gypsy serenading the moon." Almost alone among their more urban and hard-boiled colleagues, Carmichael and Mercer heard that music and made it their muse. In 1941, on the eve of Pearl Harbor and the enormous transformations to come, the song is like a farewell not only to a lost love but to a vanishing country and a vanishing time. "Skylark, I don't know if you can find these things, / but my heart is riding on your wings, / so if you see them anywhere, / won't you lead me there?"

Max Rudin is the publisher of the Library of America.

Ed. note: A reproduction of the cover for the "Skylark" sheet music, complete with Bing's picture, was printed with this article. Bing recorded the number for Decca in 1942. Although my favorite version of this song was by Dinah Shore on the old Bluebird label, Bing's version was also an excellent one.

W.M.

Thank You. . .

We acknowledge with thanks the special gifts of our members from January 1 to May 25, 2000, in response to our plea for additional funds:

Charles Baillie, Paul Barstow, James Bauman, Charles Campbell, Robert Chandler, Henry Clemens, Michael Collins, George Connors, Marlin Dombush, Laurence Doyle, Charles Drabenstot, Joseph Duncan, Virgil Edwards, Michael Ferruzza, Margaret Fitzgerald, David Frankham, Jeff Freeman, Charles Grainger, Claire Grainger, John Hartmann, Herb Heki, R. W. Hendricks, Mike Kaptanis, Larry Kieran, Donald Lamb, Robert Larsson, Helen Ley, David Lobosco, Ken MacGregor, Roger Mesiano, Tim Morgereth, Lorraine Myers, Robert Murphy, Don Needles, Dieter Pressler, David Robbins, Frank Rogers, Roger Schore, Frederick Sevekow, John Shaw, Kevin Sheather, Pat Shields, Robert and Joan Stagnaro, Robert Stratiff, Edward Sturup, Ernest Sutkowski, Helen Tolton, Charles Townsend, Charles Vincent, Theodore Wagenblast, Paul Walsh, Stanley Wayman, F. B. Wiggins, Gerald Wilson, and Lloyd Zimmer.

In addition, special donations in memory of Al Sutton have been received from Helen Tolton and Robert and Joyce Sutton.

Names of members who wish to remain anonymous in their gifts have not been included. If, by any chance, you have made a special gift and have not been included, please let us know, and we will print your names in the next issue.

Those of you whose memberships expire during the rest of the calendar year are also invited to add a few dollars for club expenses to your basic membership fees. W.M.

An Interesting Tidbit

Our thanks go to Virgil Edwards of Eugene, OR for sending us an article from the *Register-Guard* of May 7, 2000. In discussing the production of a documentary film for PBS entitled *They Drew Fire: Combat Artists of WWII*, the article says:

When the production team sought permission to use a clip of Bing Crosby singing "Swinging On A Star" in *Going My Way*, they ran into a stone wall. Universal Pictures, which owns the rights to that film, said no.

At the suggestion of a friend in New York, Brian Lanker [the producer] went around the wall — to the people who owned the rights to the trailers, or previews, of the film. But the trailer lacked a few key bars of lead-in music by a children's choir.

Marco d'Ambrosio, the project's designer, went to a private school and recorded its glee club singing the missing music.

Why go to such great lengths? Because the words Crosby sang in the film clip poignantly punched up one artist's vivid account of enemy artillery shells slamming into an underground Army theater that was showing *Der Bingle's Going My Way*.

Looking for Bing Crosby Movies, TV Shows and Radio Shows?

Look No Further!

I probably have what you need, whether or not it has been released commercially. I have thousands of tapes by Bing and all other major artists. These can be duplicated for collectors at a reasonable cost. Send a stamped, self-addressed envelope to me for more information.

**Timothy Morgereth
5 Beach Drive
Baltimore, MD 21222**

Donald Mills: Singing act broke barriers, hit the top

ASSOCIATED PRESS

LOS ANGELES — Donald Mills, 84, the last surviving member of the Mills Brothers singers, who broke racial barriers in radio and the movies, died Saturday in Los Angeles of complications from pneumonia.



Donald Mills

Donald Mills was 7. The group scored its first hit a few years later with "Tiger Rag."

Mr. Mills had performed for seven decades. Last year he accepted the Grammy Award for Lifetime Achievement for the group.

The Mills Brothers started performing in 1922 in Piqua, Ohio, when

In all, the Mills Brothers sold an estimated 50 million records. The group even sang for the British royal family during an overseas tour in the 1930s, said Daniel Clemson, president of the Mills Brothers Society and a biographer.

"Tiger Rag" sold one million copies and led to a contract with CBS that made the Mills Brothers the first black artists to have a commercially sponsored national radio show, Clemson said.

Their songs included "You Always Hurt the One You Love," "Glow Worm," "Yellow Bird" and "Paper Doll."

The group, with brothers Donald, Herbert, Harry and John, was known for its tight harmony and ability to imitate instruments. "Many people who only knew them by radio thought there was an orchestra behind them," Clem-

son said.

John died in 1936. When Harry and Herbert decided to retire in 1982, Donald Mills recruited the youngest of his six children, also named John, and they sang as John and Donald Mills of the Mills Brothers.

"Dean Martin and Paul McCartney both pointed to the Mills Brothers as inspirations for their own special kind of music," family friend and publicist Bernie Roswig said Sunday.

The Mills also appeared in several movies and were among the first black entertainers to gain wide acceptance among a non-black audience.

"They were affable and unassuming and in their own quiet way made it possible for black artists who followed them to reach for the stars and actually touch them," Clemson said.

DONALD MILLS

April 29, 1915 –
November 13, 1999

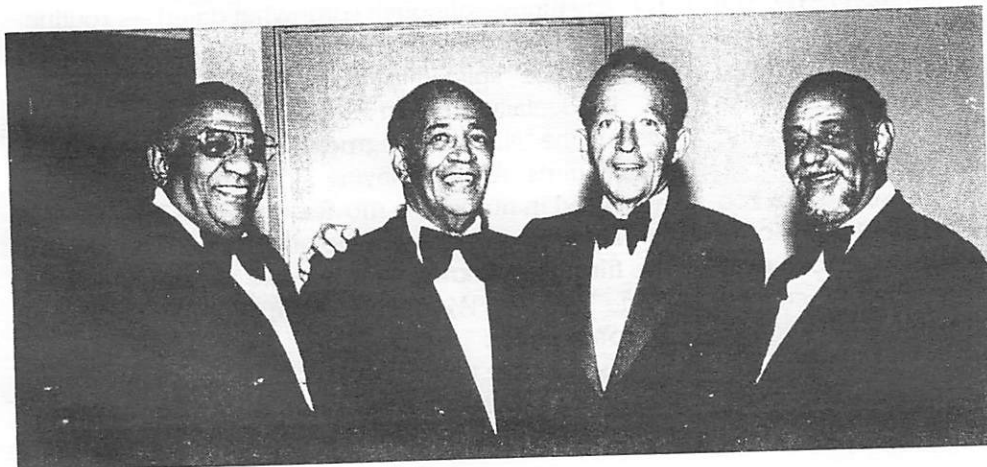
1933

(Left to right): Herbert, Donald, Bing, Harry, and John, Jr.



1977

(Left to right): Herbert, Harry, Bing, and Donald.





Bing in Hollywood

By David Lobosco

Dr. Rhythm

(Paramount, 1938)

IF I HAD a doctor like Bing Crosby, I think I'd always get sick! Bing plays a doctor who has a sort of reunion with old high school chums. Everyone gets overcome by alcohol, but Bing's policeman friend (Andy Devine) gets the most intoxicated. Devine is unable to report to work the next day. He was supposed to be on assignment as a bodyguard. If he does not report to the assigned job, he will be fired. Being the great friend that Bing is, he fills in for Devine. It turns out that Bing has to guard a young socialite (Mary Carlisle) and prevent her from eloping with a notorious criminal (Fred Keating). In the end, Bing falls for the beautiful Mary, and Andy Devine catches the criminal. As usual, a happy ending ensues.

Filmed from November 1937 to February 1938, the story may be a piece of fluff, but it is one of Bing's most enjoyable lighthearted romps. Bing and Andy are very convincing as high school chums. Everyone has a chubby, dim-witted friend like Andy Devine. Mary Carlisle, the sister of Kitty Carlisle, did not have a strong screen presence, but she was believable as Bing's love interest. Mary Carlisle and Andy Devine both starred with Bing previously in *Double or Nothing* (1937). The only really low point was Beatrice Lillie. Her role was nothing more than that of a comical foil that slowed down the pace of the movie. The British actress also appeared with Bing on a few of his radio shows, and she slowed down the pace of them as well.

During the making of the film, one scene at a zoo called for animals in Central Park to be set free. Some 350 monkeys were hired, and a net was placed over the studio to prevent them from escaping. When they were let go, the monkeys tore through the net and ran loose all over Hollywood. The studio was fined by the police, and they offered five dollars for each monkey returned.

Louis Armstrong and his orchestra filmed a scene playing "Trumpet Player's Lament," but it was deleted from the film because of racial prejudices at the time. Bing Crosby tried, unsuccessfully, to get it re-instated.

There were only three songs sung by Bing in the film, but all three were record hits. They were written by Bing's favorite songwriters of the time, Johnny Burke and James Monaco. The songs were all Hit Parade contenders: "My Heart Is Taking Lessons" (#10), "On The Sunny Side Of The Street" (#4), and "This Is My Night To Dream" (#17). My personal favorite is the breezy opening opening song, "My Heart Is Taking Lessons," which Bing sings to a bird. Only Bing can sound better than a bird! *Dr. Rhythm* is a pleasant movie and good for anything that ails you. So my advice is to take two doses of *Dr. Rhythm* and call me in the morning. That's the doctor's orders!

Editor's "Filler": Although Bea Lillie is one of my favorite performers, I have to agree with David that her contributions to this film are more distracting than helpful. The "Double Dozen Damask Dinner Napkins" is a very funny—although somewhat dated—routine, and it is well-done here, but it interrupts the plot and seems to be "spliced in" to the film.

Incidentally, Franklin Pangborn, who plays the store clerk in the "Napkins" segment, appeared in several of Bing's films. Always playing a "fuss-budget" type, he appeared in numerous movies during his long career.

Laura Hope Crewes, who plays Mrs. Twombling in the film, is best known for her role as Aunt Pittypat in *Gone With The Wind*. She also appeared with Bing in *The Star Maker*.

As we have pointed out before in these pages, the movie was based on the short story "The Badge of Policeman O'Roon," by O. Henry.

W.M.

Memories of Bing

By Lorne Harasen

I CAME to know Bing Crosby through my experience as a broadcaster here in Canada. Beginning in 1967, Bing made seven consecutive Christmas appearances on my open line show, a feature that quickly became a Christmas tradition that many of my listeners looked forward to. Like many things in broadcasting, it all began in a somewhat unusual way.

In 1966, the year before I began the open line show, I arrived home for lunch one day just before Christmas to be told by my wife that a hot liner on another station in the city had tried to dial Crosby and the Holy Land. Apparently he had tried to do this on the air without any prior arrangements. Needless to say, he had been unsuccessful on both counts. It would have been a great coup if he had been able to pull it off, but failure in public is something else. I never told my audience about the numerous people I couldn't get. I just talked about the success stories.

I never thought about it again until later in 1967 when my program had been launched. A couple of months before Christmas I remembered the lack of success "across the street" and resolved to succeed where they had failed.

I placed a call to Crosby's office, where his secretary referred me to the great man's brother, Larry Crosby, who handled some of Bing's public and media relations. I told him that Bing was closely associated with the good things of the yuletide season and that he had many fans in this part of the world. I also indicated that it was not my intention to embarrass him or to pry into his personal life. The elder Crosby suggested that I write him a letter outlining what I proposed to do. I did so, thinking that nothing more would come of it.

About a week before Christmas, I received a call from Bing's manager, who informed me that Crosby and his family were in Hollywood to tape one of the Hollywood Palace television shows and that the crooner had consented to being interviewed by me during this afternoon break. I was delighted to say the least! I told the manager that, in my view, Bing was as much a part of the Christmas season as Santa Claus. He replied, "Tell him that. It will make him feel good." I very happily obliged.

It soon became very evident that there was no public and private Bing Crosby. He was the same on the air and off. Obliging, friendly and not impressed with himself in the least. It was a pleasant change from some of the entertainment and political prima donnas that I was occasionally forced to suffer.

During that first interview, Crosby



Lorne Harasen

told me that his recording of "Silent Night" had actually outsold "White Christmas." He also talked of his household staff, which was a veritable United Nations, and the special wild game dinner, during the yuletide season, especially for the staff, which came as a result of Bing's many hunting expeditions. Crosby also spoke of traveling to Alberta during his college days in the state of Washington, where he participated in a variety of sports encounters between his school and his Canadian university counterparts.

The first interview was so well received by my audience that listeners began to ask for a repeat performance during the 1968 Christmas season. I contacted Larry Crosby, who in turn informed me that his famous brother was prepared to come back for another "visit." Apparently Bing appreciated the fact that I didn't pry or give him a hard time.

After the second interview, the show business legend gave me his private number at home, which resulted in some very pleasant conversations and a better insight into Bing Crosby the man.

The telephone at the Crosby residence was almost always answered by his "very" English butler. The children never answered the telephone in my experience, although Mrs. Crosby answered once. On that occasion she told me that Bing had gone to the dentist. We had a very nice chat before hanging up.

I remember one call when I had arranged to phone Crosby at a previously specified time. The butler answered and asked me to hold on. He returned and exclaimed, "You know he's done something he never does! He's driven Harry to school!" I waited about 30 minutes and then called again to find the dutiful father back from his domestic errand.

Once when I called, the butler informed me that Bing was "out walking the dogs." At the time I was serving as president of the Regina Kennel and Obedience Club, so my curiosity was quite intense. Later, when I asked during the interview, Crosby informed me that the family owned Labradors. He confirmed what I already knew, that Labs make great hunters and pets.

While Bing was an enthusiastic golfer, "the sticks," as he referred to his clubs, took a distant second place to his great passion for hunting. He told me that he made it a point to be out hunting at least once a week during every week of the year. He knew Canada well and hunted here frequently.

Crosby's hunting trips took him from African safaris to expeditions for upland game birds near Swift Current, Sask., as well as regular visits to the hunting grounds of Mexico and the United States. In the latter years, he took one of the children on each of his African trips, more as an educational experience than anything else. (I should mention here that when I speak of the children I refer to those of his second marriage. I never discussed his first family with him.)

Bing also was host of the occasional outdoorsy, TV sportsman's show, in which he didn't sing a note.

In one of our annual Christmas chats, Bing confirmed a story of long standing in which he was denied a hotel room in Vancouver because the people at the desk didn't recognize him.

He and a friend had been hunting in the interior of British Columbia for quite some time and each was wearing a substantial growth of beard. They were on their way back to the car when the manager of the hotel came running after them, apologizing for a "terrible mistake!"

Some television viewers might not realize this, but Bing Crosby Christmas specials were taped in the summer or early autumn. Quite naturally, distribution and scheduling of his Christmas programs had to be completed well in advance of the yuletide season. He seemed to project the holiday spirit even in the hot days of summer!

We exchanged letters when I left the show in 1974. I had written to him once, since then, suggesting that he join my friends and me for a goose hunt in the Kindersley area. I wrote that letter just shortly before he died. I guess an answer and the trip were not meant to be. It was the first time in all my contact with Bing Crosby that I didn't get a response.

—Condensed from an original article in the *Leader-Post*. (Regina, Saskatchewan) published Dec. 23, 1977.

A Standard Radio Contract

Here is an example of a generic contract that was sent to each guest star Bing had on his radio shows. This one was signed by Marilyn Maxwell for her March 1952 appearance on the Chesterfield Show. The original three pages in mimeographed form are in Greg Van Beek's collection.

Miss Marilyn Maxwell
c/o Mr. Doug Whitney,
MCA Artists Ltd.
MCA Square
Beverly Hill, California.

Dear Miss Maxwell:

The undersigned, Bing Crosby Enterprises, Inc., agrees to employ you and you agree to render your services in connection with the rehearsing, producing and recording of a transcribed radio program of one-half hour's duration featuring Harry L. Crosby, Jr. on the following terms and provisions:

1. Said radio program will be recorded in San Francisco, California, at such studio, on such day, and at such time as may be designated by the undersigned, but not prior to March 21, 1952.

2. You agree that the undersigned shall have full rights in and to the product of your services on such program for the purpose of radio broadcasting, and that the program or any part thereof may be broadcast and rebroadcast in the discretion of the undersigned. We shall have the exclusive rights to the characters, scripts, ideas, stories, themes, music, plots, and all other characteristics and incidents of the program, whether or not such matters are originated, written or performed by you.

3. You hereby consent to the use of your name and likeness in advertising and publicizing the program upon which you appear, and warrant and represent to the undersigned that you have the right and power to render your services as provided herein and to enter into this agreement.

4. You agree that in rendering your services you will use only material furnished or approved by us, and should you depart from this material, you will save and hold us harmless from any and all liability, damages, costs or expenses resulting therefrom. We agree to indemnify you with respect to any material supplied by us.

5. As full compensation for all services and rights mentioned herein, the undersigned hereby agrees to pay you the sum of \$1,000.00, less all deductions required by law, on or before ten (10) days subsequent to the completion of the network broadcast of the program.

5-A. In addition to compensation stated in Paragraph 5 hereof, transportation to and from San Francisco and expenses incurred while in San Francisco by Miss Maxwell to be paid by Bing Crosby Enterprises, Inc. *[This paragraph is on a separate slip of paper and was initialed by Miss Maxwell.]*

6. In the event that the program contemplated hereby is not prepared or produced by us for any reason such as strikes, lock-outs, war, acts of God, labor troubles, restraints by public authorities, or for any reason beyond our control, then this agreement shall forthwith terminate, and neither of

us shall have any obligations or liabilities hereunder.

7. In the event the program contemplated hereby is not broadcast for any reason such as strikes, lock-outs, war, acts of God, labor troubles, restraints by public authorities, or for any reason beyond our control, or if the use of the broadcast period is preempted, then we shall not be obligated to pay you unless and to the extent we are compensated for such program, or unless such program is subsequently broadcast, in which later event you shall be paid in full.

8. In the event you fail or refuse to perform your obligations hereunder, then we may terminate this agreement forthwith.

9. It is understood that the undersigned may edit or otherwise alter the product of the services rendered by you pursuant hereto; that the undersigned shall not be obligated to broadcast all or any part of the product of such services; and that the only obligation of the undersigned to you under this agreement or otherwise is to make the payment provided in paragraph 5 hereof. It is further understood that any charges for brokerage or commissions arising hereunder are to be borne by you and that the undersigned shall have no liability in connection therewith.

10. It is understood and agreed that you and we are bound by all the terms and provisions of the AFRA Code of Fair Practice for commercial broadcasting, but nothing in this clause shall affect the terms, compensation or conditions which are provided for in this contract and which are not covered by said Code, or which are more favorable to members of AFRA than the terms, compensation, and conditions provided for in said Code.

You agree you are a member of AFRA in good standing and will remain in good standing until the completion of your performance under this contract.

Any controversy or claim between us arising out of or relating to the AFRA Code or any matter governed by said Code, or the breach thereof, shall be settled by arbitration in accordance with the rules then obtaining of the American Arbitration Association, and judgment upon the award rendered may be entered in the highest Court of the forum, state or Federal, having jurisdiction. The procedure for the arbitration shall be the same as that specified in the AFRA Code. AFRA's written consent to any arbitration requested by you must first be obtained.

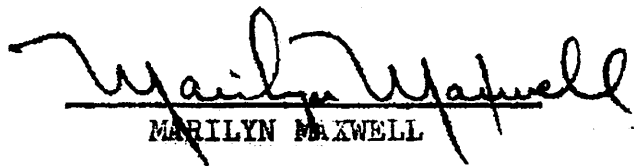
If the foregoing is in accordance with your understanding, kindly sign in the space provided below for your signature.

Yours very truly,

BING CROSBY ENTERPRISES, INC.

[Signed by Basil Grillo. The signature is too faint to be reproduced here.]

APPROVED AND AGREED TO:


MARILYN MAXWELL

[Actual signature]

LIME COLA – THE POP THAT FIZZLED

FROM THE ROAD TO HOLLYWOOD BY BOB HOPE AND BOB THOMAS

The Road To Rio was an entirely different ball game for Bing and me. This time his company and mine each owned one third of the picture, and Paramount owned the other third.

Bing and I were partners in other businesses as well. We had both invested in a Texas oil venture that had brought us money by the gusher. We found another promising investment, a soft drink called Lime Cola. A promoter from Montgomery, Alabama, convinced us to invest \$25,000 apiece with the promise that he was going to put Coca-Cola out of business.

The thought occurred to us: why not use *The Road To Rio* to help sell Lime Cola?

Why not indeed? We ordered a large sign to be displayed prominently in one of the scenes. "You can't do that!" argued the Paramount attorney, Jack Karp. "That's advertising!"

"We can't do that, huh?" I said. "Say, Bing – who owns this picture?"

"Why, you own a third, and I own a third," Bing replied.

"Let's see – one third and one third makes two thirds, right? I guess Paramount is outvoted."

The Lime Cola ad remained in *The Road To Rio*. Unfortunately, Lime Cola didn't put Coca-Cola out of business: Lime Cola went out of business itself. Bing's and my 25 Gs were gone with the wind.

There was no way to remove the Lime Cola ad from the picture. When the sign came on the screen at the preview, the only thing Bing and I could do was slump down in our seats and crawl up the aisle on our hands and knees.



Bing, baseball pitcher Bob Feller, and Bob Hope enjoying the refreshing taste of Lime Cola.



BINGsings



By Charles Baillie

This report will be a bit different in that almost all of the CDs reviewed are available from one source--Chick Wilson, Select Circles, P.O. Box 302, Riverside, CT 06878 (Phone: 203-661-8421). Also, most of the discs are from overseas with one notable exception, thanks to member "Wig" Wiggins. More of that later.

The first CD has a very familiar title--"White Christmas"--but is unique in that it is from the actual soundtrack of the movie. The sound on this portion of the disc is quite good. One track--"Santa Claus"--sung by Bing and Danny Kaye--was cut from the film so is new to CD. There is also some very interesting "bonus" material, plus five poems recited by Bing, but the sound here has some imperfections. All in all, though, a worthwhile acquisition for the dedicated Crosby collector.

WHITE CHRISTMAS (Original Soundtrack) Get Archives 101

\$18.00



- 1) Opening
- 2) Santa Claus (Bing Crosby & Danny Kaye)
- 3) White Christmas (Crosby)
- 4) Sisters (Rosemary Clooney & Trudy Stevens)
- 5) Snow (Crosby, Clooney, Kaye, Stevens)
- 6) I'd Rather See A Minstrel Show (Crosby, Clooney, Kaye)
- 7) Count Your Blessings Instead Of Sheep (Crosby, Clooney)
- 8) Choreography (Kaye)
- 9) Love, You Didn't Do Right By Me (Clooney)
- 10) Gee, I Wish I Were Back In The Army (Crosby, Clooney, Kaye, Stevens)
- 11) Finale (Cast)

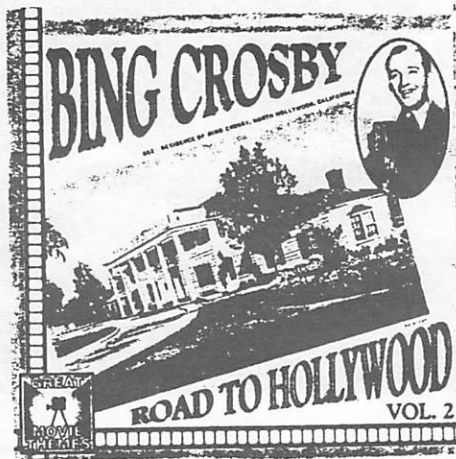
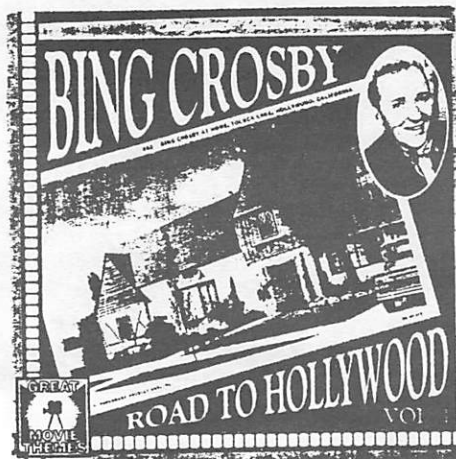
BONUS: Rare Musical Tracks

- 12) Music To Shave By (Crosby, Clooney, Louis Armstrong, The Hi-Lo's)
 - 13) Gone Fishin' alternate take (Crosby, Armstrong)
 - 14) Now You Has Jazz (Bing Crosby & Joe Bushkin)
 - 15) Sail Away From Norway (Crosby, Bushkin)
 - 16) Everything Happens To Him (Bing Crosby & Sammy Cahn)
- BROTHER BINGSTON'S POETRY CORNER** (less than perfect sound quality is due to source material)
- 17) Around The Corner (Anonymous) 18) The Singers (Longfellow) 19) If (Kipling)
 - 20) Lucy Gray (Wordsworth) 21) The Slave's Dream (Longfellow)



The next two discs--"Bing Crosby--Road to Hollywood" Vol. 1 and Vol. 2--also take the "songs from the movies" approach and utilize songs from studio recordings and from soundtracks. The transfer to CD is excellent, so the only question is whether or not it duplicates something you already have.

ROAD TO HOLLYWOOD, Vol. 1	CD 60045	Italy	\$ 9.00
ROAD TO HOLLYWOOD, Vol. 2	CD 60046	Italy	\$ 9.00



Bing Crosby - "Road To Hollywood" Vol. 1

Great Movie Themes CD 60045

Italy

THE KING OF JAZZ: Happy Feet. A Bench In The Park (w/Brox Sisters). A Bench In The Park. It Happened in Monterey (Non-Bing). I Like To Do Things For You. 6. Ragamuffin Romeo (Non-Bing). So The Bluebirds And The Blackbirds Got Together. Song Of The Dawn. THE BIG BROADCAST: Dinah. Please. Here Lies Love. COLLEGE HUMOR: Learn To Croon. Moonstruck. Down The Old Ox Road. TOO MUCH HARMONY: Thanks. The Day You Came Along.

Bing Crosby - "Road to Hollywood" Vol. 2

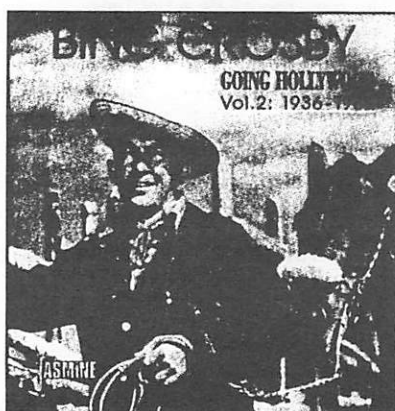
Great Movie Themes CD 60046

Italy

TWO MUCH HARMONY: I Guess It Had To Be That Way. Black Moonlight. GOING HOLLYWOOD: Just An Echo In The Valley. Beautiful Girl. After Sundown. We'll Make Hay While The Sun Shines. Temptation. Our Big Love Scene. WE'RE NOT DRESSING: Love Thy Neighbor. Once In A Blue Moon. Goodnight Lovely Little Lady. May I? She Reminds Me Of You. SHE LOVES ME NOT: I'm Hummin', I'm Whistlin', I'm Singin'. Love In Bloom. Straight From The Shoulder.

Bing Crosby "Going Hollywood" (Vol. 2--1936-1939) is a double disc issue made in the Czech Republic which also utilizes a mixture of soundtrack and studio recordings in a movie format. The sound transfer is excellent; so, it again depends on whether or not this duplicates your collection.

BING CROSBY--GOING HOLLYWOOD (Vol. 2--1936-1939) Jasmine-JASCD 113/4 \$21.00



ANYTHING GOES: Sailor Beware. Moonburn. My Heart And I. You're The Top. Shanghai-De-Ho. RHYTHM ON THE RANGE: Empty Saddles. Round-Up Lullaby. I Can't Escape From You. Drink It Down. The House Jack Built For Jill. PENNIES FROM HEAVEN: So Do I. Pennies From Heaven. Let's Call A Heart A Heart. One, Two, Button Your Shoe. WAIKIKI WEDDING: Nani Ona Pua. Blue Hawaii. Sweet Leilani. In A Little Hula Heaven. Sweet Is The Word For You. DOUBLE OR NOTHING: Smarty. All You Want To Do Is Dance. It's The Natural Thing To Do. The Moon Got In My Eyes. After You. DOCTOR RHYTHM: My Heart Is Taking Lessons. On The Sentimental Side. This Is My Night To Dream. Only A Gipsy Knows. SING YOU SINNERS: I've Got A Pocketful Of Dreams. Don't Let That Moon Get Away. Laugh And Call It Love. Small Fry. Where Is Central Park? PARIS HONEYMOON: The Funny Old Hills. I Ain't Got Nobody. I Have Eyes. You're A Sweet Little Headache. Joobalai. EAST SIDE OF HEAVEN: Sing A Song Of Sunbeams. Hang Your Heart On A Hickory Limb. That Sly Old Gentleman. East Side Of Heaven. THE STAR MAKER: Jimmy Valentine. A Man And His Dream. If I Was A Millionaire. Go Fly A Kite. I Wonder Who's Kissing Her Now. In My Merry Oldsmobile. Schooldays. Still The Bluebird Sings.

Israel's contribution to the Bing/movies is a double disc--"The Sound of the Movies--Bing Crosby." The first CD covers Bing's early films with almost all numbers featuring Bing. The second disc covers numbers from "Star Spangled Rhythm" and "Blue Skies," so many of the tracks feature other performers. These tracks are from movie soundtracks, and the sound transfer is good.

THE SOUND OF MOVIES--BING CROSBY

\$10.00

The International Music Co.--20-3110-HI

- 1 Star Spangled Rhythm - Main Title -
Orchestra (Arlen / Mercer) 1:47
- 2 Hit The Road To Dreamland - Dick Powell, Mary Martin,
Golden Gate Quartet (Arlen / Mercer) 4:40
- 3 On The Swing Shift - Marjorie Reynolds, Betty Rhodes,
Donna Drake (Arlen / Mercer) 4:39
- 4 I'm Doing It For Defense - Betty Hutton (Arlen / Mercer) 2:11
- 5 A Sweater, A Sarong And A Peek-a-boo Bang - Paulette Goddard,
Dorothy Lamour, Veronica Lake, Walter Catlett, Arthur Treacher,
Sterling Holloway (Arlen / Mercer) 4:57
- 6 Priorities - Susan Hayward, Ernest Truex (Arlen / Mercer) 1:36
- 7 That Old Black Magic - Johnnie Johnston, danced by Vera Zorina
(Arlen / Mercer) 4:16
- 8 Smart As A Tack - Eddie 'Rochester' Anderson,
Katherine Dunham, Slim and Sam (Arlen / Mercer) 2:17
- 9 Old Glory - Bing Crosby and Chorus (Arlen / Mercer) 4:45
- 10 Blue Skies - Everybody Step - Bing Crosby (Berlin) 4:45
- 11 A Couple Of Song And Dance Men -
Bing Crosby, Fred Astaire (Berlin) 2:21
- 12 I've Got My Captain Working For Me Now - Bing Crosby
(Berlin) 3:02
- 13 Getting Nowhere - Bing Crosby (Berlin) 1:53
- 14 Say It Isn't So - Bing Crosby (Berlin) 1:32
- 15 See You In C-U-B-A - Bing Crosby, Olga San Juan (Berlin) 2:54
- 16 You'd Be Surprised - Olga San Juan (Berlin) 2:07
- 17 Puttin' On The Ritz - Fred Astaire (Berlin) 4:33
- 18 Blue Skies - Bing Crosby (Berlin) 3:04
- 19 War Montage: Any Bonds Today; This Is The Army;
White Christmas; God Bless America - (Berlin) 2:08



- 20 Serenade To An Old Fashioned Girl - Joan Caulfield (Berlin) 1:27
- 21 Medley: The Little Things In Life; Not For All The Rice In China;
Russian Lullaby - Bing Crosby (Berlin) 1:42
- 22 Finale: You Keep Coming Back Like A Song -
Bing Crosby, Joan Caulfield (Berlin) 1:36

- 1 King Of Jazz - Happy Feet -
Paul Whiteman & The Rhythm Boys (Yellen / Ager) 2:56
- 2 A Bench In The Park - Paul Whiteman & The Brax Sisters,
The Rhythm Boys (Yellen / Ager) 2:53
- 3 A Bench In The Park - Paul Whiteman & The Rhythm Boys
(Yellen / Ager) 3:10
- 4 It Happened In Monterey - Paul Whiteman, Jack Fulton
(Rose / Wayne) 3:16
- 5 I Like To Do Things For You - Paul Whiteman & The Rhythm Boys
(Yellen / Ager) 2:47
- 6 Ragamuffin Romeo - Paul Whiteman, Jeanie Lang
(DeCosta / Wayne) 2:56
- 7 So The Bluebirds And The Blackbirds Got Together
- Paul Whiteman & The Rhythm Boys (Barris / Moll) 2:56
- 8 Song Of The Dawn - Paul Whiteman, Bing Crosby
(Yellen / Ager) 3:13
- 9 The Big Broadcast Of 1932 - Dinah -
Bing Crosby, The Mills Brothers (Lewis / Young / Akst) 2:49
- 10 Please - Bing Crosby, Anson Weeks And His Orchestra
(Robin / Rainer) 3:12
- 11 Here Lies Love - Bing Crosby (Robin / Rainer) 3:04
- 12 College Humor - Learn To Croon - Bing Crosby,
Jimmie Grier And His Orchestra (Coslow / Johnston) 2:37
- 13 Moonstruck - Bing Crosby, Jimmie Grier And His Orchestra
(Coslow / Johnston) 3:26
- 14 Down The Old Ox Road - Bing Crosby,
Jimmie Grier And His Orchestra (Coslow / Johnston) 3:07
- 15 Too Much Harmony - Thanks - Bing Crosby,
Jimmie Grier And His Orchestra (Coslow / Johnston) 3:14
- 16 The Day You Came Along - Bing Crosby,
Jimmie Grier And His Orchestra (Coslow / Johnston) 3:11
- 17 I Guess It Had To Be That Way - Bing Crosby,
Jimmie Grier And His Orchestra (Coslow / Johnston) 3:03
- 18 Black Moonlight - Bing Crosby, Jimmie Grier And His Orchestra
(Coslow / Johnston) 3:19

Switching from movies to studio recordings, the next double disc comes to us from Germany. "Bing Crosby--Day By Day" includes 38 tracks, most of which have appeared on CD a number of times. It is an attractive package, and the sound transfer is very good. It is a fine group of Bing standards if you have a limited collection.

BING CROSBY--DAY BY DAY Nostalgia Gold Collection NGC-CD-008 \$23.00



DISC 1: Ac-Cent-Tchu-Ate The Positive. Pistol Packin' Mama. You Belong To My Heart. Moonlight Becomes You. Swinging On A Star. My Baby Said Yes. Easter Parade. Connecticut. I'll Be Seeing You. Smile Right Back At The Sun. The Road To Morocco. New San Antonio Rose. Sierra Sue. When My Dreamboat Comes Home. Trade Winds. Day By Day. Put It There Pal. Don't Fence Me In. Don't Be That Way. I Love You. DISC 2: San Fernando Valley. South America, Take It Away. Sunday, Monday Or Always. Remember Me. Mine. Friendly Mountains. It's Been A Long, Long Time. You Must Have Been A Beautiful Baby. I Can't Begin To Tell You. Far-Away Places. MacNamara's Band. Yah-Ta-Ta-Yah-Ta-Ta. Alexander's Ragtime Band. The Girl With Pigtails In Her Hair. There'll Be A Hot Time in the Town of Berlin. White Christmas. I'll Be Home For Christmas. Adele's Fidelity.

Television is the genesis of the next CD--"Bing Crosby & Friends--Sing, Sing, Sing." The main source is the two TV shows with Bing and Perry Como (2/29/60 and 3/16/60). Cuts from three other Bing Crosby TV specials complete a very interesting compilation never on CD before. The sound transfer is very good.

BING CROSBY & FRIENDS--SING, SING, SING Der Bingle BC-101 \$16.00

BING CROSBY SHOW 2-29-60 (w/Perry Como): Sing, Sing, Sing (Bing & Perry). Lazy / Gone Fishin' / Lazy Afternoon / Beep Dee-Dee (Bing, Perry & Frank Gallop). Sing, Sing, Sing / Rosie / Dinah / Ida, Sweet As Apple Cider / Gigi / I Could Write A Book / I Found A Million-Dollar Baby / I Guess I'll Have To Change My Plans / Wrap Your Troubles in Dreams / Get Happy / When The Red, Red Robin / Mr. Meadowlark / Whistle A Happy Tune / Avalon / Manhattan / Chicago / Hit The Road To Dreamland / Two Sleepy People (Parody) (Bing & Perry). PERRY COMO SHOW 3-16-60 (w/Bing Crosby): Dream Along With Me / In The Cool, Cool, Cool Of The Evening / On Behalf Of The Visiting Firemen / In The Cool, Cool, Cool Of The Evening (Perry & Bing). Yes, We Have No Bananas / Aba Daba Honeymoon / Animal Crackers / Barney Google / Collegiate / Constantinople / Do-Do-Do / Ain't Gonna Rain No More / I Scream, We All Scream For Ice Cream / Mr. Gallagher, Mr. Sheen (Perry & Bing). Irish Medley: MacNamara's Band / Too-Ra-Loo-Ra-Loo-Ral / Dear Old Donegal (Perry, Bing & Chrous). I Hear Music / Oh, How I Hate To Get Up In The Morning / Blue Skies / It's A Lovely Day / I'm Just Breezin' Along With The Breeze / Let's Get Away From It All / Back In Your Own Backyard / Mountain Greenery / Aren't You Glad You're You / When I Take My Sugar To Tea / At Sundown / My Blue Heaven / On Moonlight Bay / When The Blue Of The Night / Dream Along With Me / Let's Put Out The Lights (Perry & Bing). On Behalf Of The Visiting Firemen / In The Cool, Cool, Cool Of The Evening (Perry and Bing) BING CROSBY SHOW 1959 (w/Jo Stafford): Fancy Meeting You Here / On A Slow Boat To China / I Can't Get Started (Bing & Jo). Hindustan / It Happened In Monterey / You Came A Long Way From St. Louis / Travel Song (Bing & Jo). BING CROSBY SHOW 10-6-60 (w/Johnny Mercer): Oh, Mr. Crosby, Oh Mr. Mercer / Mr. Meadowlark / On Behalf Of The Visiting Firemen (Bing & Johnny). BING CROSBY SHOW 12-24-62 (w/Mary Martin): What's New / Mad About The Boy / Singin' In The Rain / I Like The Looks Of You / Only Forever / The Song Is Ended / Wait Till The Sun Shines, Nellie (Bing & Mary)

Radio has provided a good source for some very interesting Bing compact discs. Select Circles has a number available produced by HLC Records (could stand for Harry Lillis Crosby?). The first--"Bing's Hollywood Party"--includes a 1947 AFRS show and Bing's 2/13/53 show on CBS. The sound transfer is quite good, and the two shows bring back some great memories when Bing was "King" of radio. The cost is \$18.00.

BING'S HOLLYWOOD PARTY! (HLC 6644)



October 1, 1947 (AFRS)
 1 Bing's New Season Begins
 2 My Heart Is A Hobo (Bing)
 3 It Takes A Long, Long Train (Peggy)
 4 Welcome, Gary Cooper!
 5 Bing Medley: Mam'selle
 6 Chi Ba Ba Chi Ba Ba
 7 Peg O' My Heart
 8 The Wild West Musical
 (Bing/Cooper/Lee)
 9 You Do (Bing)
 10 Show Close

February 13, 1953 (CBS)
 11 Show Open
 12 Chesapeake Bay (Bing)
 13 Guest Time: Bogle/Bacall
 14 Song: The Bold Fisherman
 (Bingsy, Bogle & Baby)
 15 It Had To Be You (Bing)
 16 Three For Chesterfield!
 17 It's No Sin (Bing)
 18 Bold Fisherman (Reprise)
 19 Show Close
 20 Bing For Longline Symphonette

Continuing on CDs from radio, "Bing & Al," another HLC Records release, features Al Jolson as guest on Bing's Philco Radio Time (1/15/47), and Bing as Al's guest on the Kraft Music Hall program (10/11/47). With some extra "Bonus Tracks," it presents an interesting program with a good sound transfer.

BING & AL (HLC Records 6645)

\$18.00



Philco Radio Time starring Bing Crosby (ABC) January 15, 1947

- 1) Show Open 2) On A Rainy Night In Rio (Bing) 3) The Anniversary Song (Skitch Henderson, Piano) 4) Bing Welcomes Jolie/April Showers (Bing & Al)
- 5) A Visit With Jolie 6) Young Bing Meets Jolie 7) Always (Bing)
- 8) Ma Blushin' Rosie (Bing & Al) 9) Swanee (Al) 10) Bing & Al For Philco
- 11) The One I Love Belongs To Somebody Else (Bing & Al) 12) Show Close

The Kraft Music Hall starring Al Jolson (NBC) October 16, 1947

- 13) Show Open 14) For Me & My Gal (Al) 15) Oscar Levant 16) Tchaikovsky B-Fat Piano Concerto (Oscar) 17) Peg O' My Heart (Al) 18) Bing's Back In The Hall 19) The Whiffenpoof Song (Bing) 20) Hall Of Memories
- 21) Gershwin Medley (Bing, Al, Oscar): Swanee; The Man I Love; Lady Be Good; Somebody Loves Me; Embraceable You; I Got Rhythm; It Ain't Necessarily So; Rhapsody In Blue; Summertime; Strike Up The Band
- 22) Show Close **BONUS TRACKS:** 23) "Here's To The Veterans Salute To Bing" (1978)
- 24) I Do, Do, Do Like You 25) I'll Close My Eyes (Peggy Lee) 26) Good Day (Bing & Peggy) 27) The Anniversary Song

The final HLC Record--"Bing & Frank" (CD 6646)--features WWII radio programs starring "The Crooner" and "The Voice"--G.I. Journal #105 of 2/46 and Command Performance #104 of 2/1/44. Additional "Bonus Tracks" round out a very interesting disc. The sound transfer is good.

BING & FRANK (HLC Records 6646)

\$18.00



**G.I. Journal #105 February, 1946
with Claudette Colbert & Mel Blanc**

- 1) Show Open
- 2) After You've Gone (Bing)
- 3) Bing's Secretary
- 4) The New Hire
- 5) Good, Good, Good (Frank)
- 6) Cupid's Little Helper
- 7) Two G.I.'s In Paris
- 8) The Big American Hero!
- 9) Parlez, Vous? (All)
- 10) Show Close

**Command Performance #104
February 1, 1944 with Dinah Shore**

- 11) Show Open
- 12) Blues In The Night (Dinah)
- 13) Requests From The Troops
- 14) Speak Low (Frank)
- 15) Messages From Home
- 16) Candlelight & Wine (Bing)
- 17) Praise For Frankie
- 18) A Lad For The Lass (skit)
- 19) Bing & Frank Medley
- 20) People Will Say We're In Love (Bing & Frank Duet)
- 21) Show Close

BONUS TRACKS

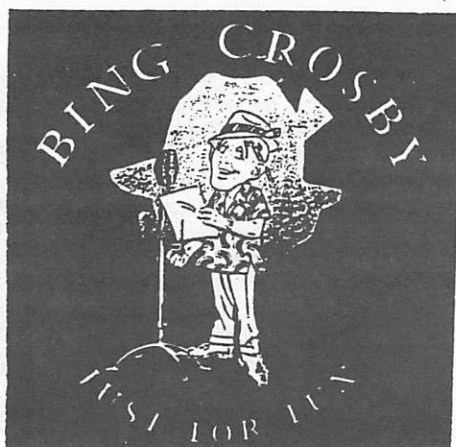
- 22) Excerpt from "Kraft Music Hall", (NBC) 11/16/1944.
Frankie sings:
"These Foolish Things"
- 23) Excerpt from "Bing Crosby Show", (CBS-TV) 2/15/1964 with Bing, Frank & Dean Martin singing:
"The Oldest Established Permanent Floating Crap Game In New York"

Those of you that collected the Broadway Intermission LPs will be pleased to learn that some of the material will be reissued on compact disc by Blue Lantern Records, P.O. Box 293, Milford, MI 48381 (Phone: 248-684-7314). The first release is Broadway Intermission's "Bing Crosby, Just For Fun, Volume 1." While the normal cost is \$15.00, Blue Lantern is discounting the price to \$13.00 (which includes shipping and handling) for members of "Club Crosby" and "Bing's Friends and Collectors Society." The tracks are an interesting mix, including a number of "fluffs" and "parodies," as well as songs that have had a limited exposure to CD. The sound transfer is quite good.

BING CROSBY, JUST FOR FUN, Volume 1 (Blue Lantern Records)

\$13.00

We're A Couple Of Soldiers (fluff)
Corrine, Corrina (parody)
Robins And Roses
I've Got A pocketful Of Dreams
Don't Let The Moon Get Away
A Blues Serenade
Wrap Your Troubles In Dreams
I Only Want A Buddy -- Not A Sweetheart
Hello Mom



Duke The Spook
Jingle Bells
You Belong To My Heart
A Door Will Open
You Took Advantage Of Me
A Hundred And Sixty Acres
I Might Be Your Once In A While
Indian Summer
Spring Fever

The second issue from Blue Lantern is Bing Crosby, "Just for Fun--Take Two." As in the first "Just for Fun," there are a lot of fluffs, re-takes, and some "salty" language from Bing. As the title states, it's "Just for Fun."

BING CROSBY, JUST FOR FUN, VOL. 2 (Blue Lantern Records)

\$13.00



Theme and Dialogue: When The Blue Of The Night (w/Ken Carpenter & J. S. Trotter O.). I'm Gonna Sit Right Down And Write Myself A Letter / Wake Up And Live / Three Letters (w/J. Benny & A. Devine). Take My Heart (w/J. Dorsey, B. Van Eps, E. Allen, B. Berman & J. Kapp. Sweet Is The Word For You (w/V. Young O.). Iowa (Takes 1, 2, 3 & 4) (AFRS rehearsal & broadcast w/M. Willson O.). Seventh Air Force Tribute (AFRS broadcast). Apalachicola, Fla. (Rejected Take 9 w/B. Hope). Too Late Now (w/J. S. Trotter O.). Civilization (w/J. S. Trotter O.). Broadcast Dialogue (w/C. Colbert). Philco Commercial (w/A. Jolson, J. S. Trotter O.). How You Gonna Keep Him Down On The Farm (w/M. Lockyer O.). One More Sunrise (Morgen) (w/English lyrics). Melancholie (w/M. Lockyer O.). Start All Over Again (Take 2) / Roxie (Takes 1, 2, & 3 w/Fred Astaire). That's What Life Is All About (Over-dubbing session).

The next four discs are all available from Chick Wilson's Select Circles, if you are interested in obtaining any of them. The first two are produced by HLC Records and are principally from AFRS, WWII, radio broadcasts--with some extras from Bing's radio shows. There is more "talk" and less "singing" in the programs broadcast to the armed forces; but apparently that is what the troops requested.

CROSBY IN COMMAND

HLC Records 6647

\$18.00



COMMAND PERFORMANCE #169 (Aired 4/5/44). *Bing has just won the Oscar for "Going My Way"*: Show Open. This Heart Of Mine (Bing). Marilyn Maxwell. Saturday Night Is The Loneliest Night Of The Week (Marilyn). I'm Through? Oh, Mr. Crosby, Oh, Mr. Mercer (Bing & Johnny Mercer). Lionel Barrymore. Dear Old Girl (Bing & Charioteers). Bing's #1 Fan — Dame Mae Whitty. The Fifth Marines (Bing). COMMAND PERFORMANCE #123 (Aired 6/3/44). *With uninvited guests Bing Crosby, Frank Sinatra & Bob Hope*: Show Open. Well, Look Who's Here! Gee, I Love My G.I. Guy (Connie Haines). Hello To The Troops (Ken, Frankie, Bob, Bing). Good For Nothin' Joe (Lena Horne). Frankie, Bob & Bing. Thanks For The Memory (Shirley Ross). More From Frankie, Bob & Bing. Brahms' Lullaby (Lotte Lehman). Frankie, Bob & Bing Try To Sing. I'll Be Seeing You (Frances Langford). If I Had My Way (Bing, Frank, Bob & Jerry Colonna. BONUS TRACKS (from Bing's radio shows); Why Did I Leave Wyoming? (w/Jerry Colonna). Young At Heart (Bing). Thank You For A Lovely Evening (Bing).

ON THE ROAD TO LAUGHTER WITH BING & BOB

HLC Records 6648

\$18.00

1. "TOO MANY HUSBANDS" w/Hedy Lamarr (AFRS 9/10/42) Originally aired as part of CBS Radio's "Gulf Screen Guild" in March of 1942, this is the AFRS version as presented on "Front Line Theatre." CBS's "Screen Guild Theatre" would present the radio play twice more. In 1944 with Frank Sinatra, Bill Goodwin & Donna Reed. In 1947 with Bob Hope, Frank Sinatra & Lucille Ball. 2. PHILCO RADIO TIME (ABC, 10/16/46.) The very first of Bing's new show, on a new network, ABC. Groundbreaking, in that Bing was the first star to do a weekly pre-recorded (transcribed) show: Show Open. I Got The Sun In The Morning (Bing). The First Word From Philco. Moonlight Bay (Bing & Charioteers). Turkey In The Straw (Skitch Henderson, piano). Give Us Hope (Bob Hope). Put It There, Pal (Bing & Bob). Love On A Greyhound Bus (Lina Romay). Cynthia's In Love (Bing). Show Close. 3. BONUS TRACK: "The Bing Crosby Show" (5/14/62). From Bing's ABC-TV Special, a collection of songs from various Hope-Crosby movies: Bing & Bob's Movie Medley)



The second CD from "Der Bingle" is also from TV shows, and it is another very good recording. This time Bing's "friends" include Frank, Louis, Rosie, Peggy, Mary Martin, and Caterina Valente. To me, this is one of the most enjoyable CDs in the recent issues.

BING CROSBY & FRIENDS--SING, SING, SING Der Bingle B.C. 102

\$16.00



1. BING CROSBY SHOW (1955, w/R. Clooney): Anything You Can Do (w/B. Cole Trio).
2. THE EDEL SHOW (10/13/57, w/F. Sinatra, R. Clooney): Love Is The Sweetest Thing. I Want To Be Happy. Where The Blue Of The Night. Somebody Loves Me. Three Little Words. You Go To My Head (& more).
3. BING CROSBY SHOW (1959, w/ Clooney): Medley of Wish Songs.
4. BING CROSBY SHOW (10-6-60, with Clooney, J. Mercer & C. Lawrence): Medley of American Composers.
5. BING CROSBY SHOW (2-15-64, w/Clooney): Country And Western Medley. Love Makes The World Go 'Round.
6. BING CROSBY SHOW (9-27-59, w/F. Sinatra, P. Lee, L. Armstrong): We're Glad He's Not Young Anymore. I Love A Piano / Lullaby of Birdland (w/Lee, G. Shearing). The One I Love Belongs To Somebody Else (w/Sinatra, P. Smith). Where The Blue Of The Night (Bing & J. Bushkin).
7. BING CROSBY SHOW (9-27-59, w/P. Lee): Too Neat To Be A Beatnik, Too Round To Be A Square. Basin Street Blues. Everybody Loves My Baby. Lazy Bones. Them There Eyes (w/L. Armstrong). Closing Medley: If I Could Be With You / Up A Lazy River / High Society / Sleepy Time Down South / Now You Has Jazz (w/Sinatra, Armstrong, Lee).
8. BING CROSBY SHOW (12-24-64, w/M. Martin & A. Previn on piano): A Lovely Way To Spend An Evening. I Like Music. The Song Is You. Cheek To Cheek.
9. BING CROSBY SHOW (11-7-63, w/C. Valente): Medley of International Songs.
10. BING CROSBY SHOW (5-14-62, W/B. Hope, E. Adams, G. Crosby): Zing, Zing, Zing A Little Song With Me.

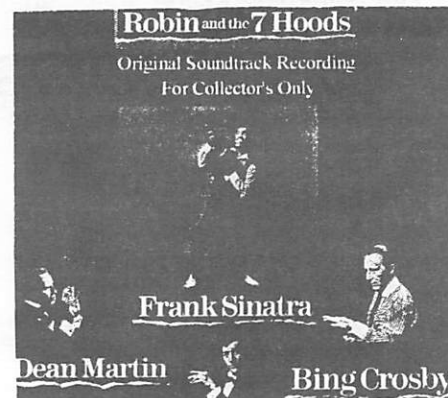
A second original movie soundtrack recording is also available at Select Records--"Robin & the Seven Hoods"--with Bing, Frank, and Dean. The transfer is good, and in addition to the movie, there are three Dean bonus tracks.

ROBIN & THE SEVEN HOODS

Collector's Only 101

\$15.00

Overture: My Kind Of Town (Orch.) All For One (P. Falk). A Tribute To Big Jim (Dialogue) (P. Falk, F. Sinatra). Any Man Who Loves His Mother (D. Martin). Bang, Bang (S. Davis). Style (F. Sinatra, D. Martin, B. Crosby). Charlotte Couldn't Charleston (Chorus). Sin (Dialogue) (B. Crosby). Mr. Booze (B. Crosby, D. Martin, S. Davis). Don't Be A Do-Badder (B. Crosby & Chorus). My Kind Of Town (F. Sinatra). Don't Be A Do-Badder (End Title) (F. Sinatra, D. Martin, S. Davis). DEAN MARTIN BONUS TRACKS: *Ocean's 11*: Ain't That A Kick In The Head. Tell Your Mother Hello. *Rio Bravo*: My Rifle, My Pony and Me (D. Martin & Ricky Nelson (w/John Wayne Introduction).

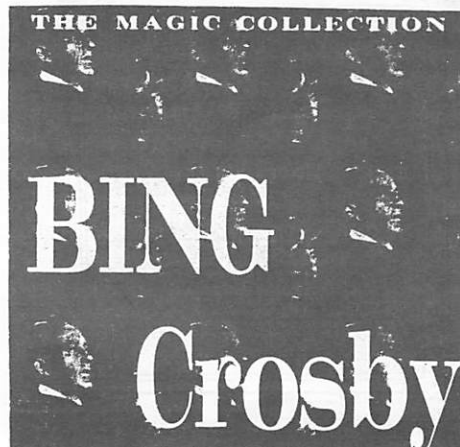


Canterbury Records in Pasadena was the source of the next record--"Bing Crosby, The Magic Collection." It is a nice compilation of 18 standards from Bing's early years. Most of the tracks have been on CD many times, but it is a nice collection if it fits in your collection. The price is certainly right.

BING CROSBY--THE MAGIC COLLECTION

MEC-949001 Holland

\$ 5.99

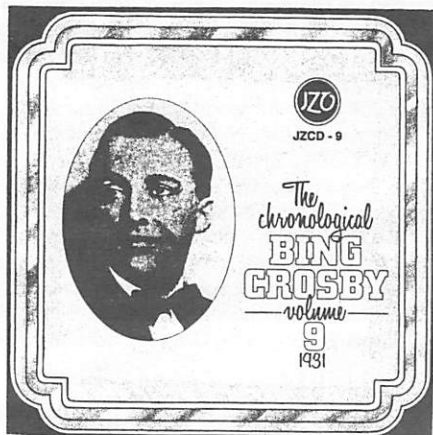


1. Where The Blue Of The Night Meets The Gold Of The Day (Ahler-Turk-Crosby).
2. I Found A Million-Dollar Baby (Warren-Rose-Dixon).
3. At Your Command (Barris-Tobias-Crosby).
4. Dancing In The Dark (Schwartz-Dietz).
5. Now That You're Gone (Fio Rito-Kahn).
6. Too Late (Young-Lewis).
7. Sweet and Lovely (Arnheim-Tobias-Lemare).
8. A Faded Summer Love ((Baxter).
9. Just One More Chance (Johnston-Coslow).
10. I'm Through With Love (Malneck-Livingston-Kahn).
11. Out Of Nowhere (Green-Heyman).
12. Good Night Sweetheart (Nobel-Campbell-Connelly).
13. I Apologize (Hoffman-Goodhart-Nelson).
14. Star Dust (Carmichael-Parish).
15. Wrap Your Troubles In Dreams (Barris-Koehler-Moll).
16. Just A Gigolo (Casucci-Caesar).
17. I Surrender Dear (Barris-Clifford).
18. If You Should Ever Need Me (Burke-Dubin).

The next three CDs are a continuation of the fine Jonzo Series, "The Chronological Bing Crosby," produced in England by John McNicholas. Volumes 9 and 10 complete the transfer of the first 10 volumes from LP to CD. No. 19 extends the series through 2/23/37. To order these limited editions, send your personal check or postal money order in U.S. funds (\$18.50 each for #9 and #10 and \$20.00 for #19, including postage) to F.B. Wiggins, 5608 North 34th Street, Arlington, VA 22207.

THE CHRONOLOGICAL BING CROSBY (Jonzo Volume 9) (JZCD-9)

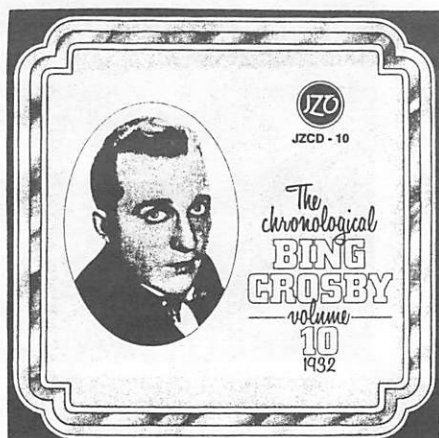
\$18.50



1. I Apologize. 2. Dancing In The Dark. 3. Star Dust. 4. Just One More Chance (PCVE-68310-1). 5. I'm Through With Love (PCVE-68311-1). 6. Sweet And Lovely. 7. Now That You're Gone. 8. A Faded Summer Love. 9. Too Late. 10. Goodnight, Sweetheart. 11. Gems From George White's Scandals, Part 1. 12. Gems From George White's Scandals, Part 2. 13. Where The Blue Of The Night Meets The Gold Of The Day (Take A). 14. Where The Blue Of The Night Meets The Gold Of The Day (Take B). 15. I'm Sorry, Dear (Take A). 16. I'm Sorry, Dear (Take B). 17. Dinah (Take A). 18. Dinah (Take B). 19. Can't We Talk It Over? 20. I Found You (Take A). 21. I Found You (Take B).

THE CHRONOLOGICAL BING CROSBY (Jonzo Volume 10) (JZCD-10)

\$18.50

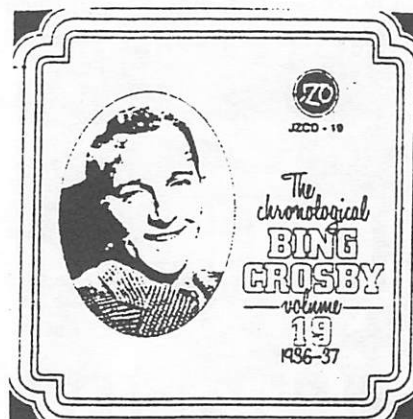


1. Snuggled On Your Shoulder. 2. St. Louis Blues (Take A). 3. St. Louis Blues (Take B). 4. Starlight (Help Me Find The One I Love) (Take A). 5. Starlight (Help Me Find The One I Love) (Take C). 6. How Long Will It Last? 7. Love, You Funny Thing. 8. My Woman. 9. Shine. 10. Face The Music Medley, Part 1 (Take B). 11. Face The Music Medley, Part 1) (Take C). 12. Shadows On The Window (Take A). 13. Shadows On The Window (Take B). 14. Paradise (Take A). 15. Paradise (Take B). 16. You're Still In My Heart. 17. Lawd, You Made The Night Too Long (Take A). 18. Lawd, You Made The Night Too Long (Take B).

THE CHRONOLOGICAL BING CROSBY (Jonzo Volume 19) (JZCD-19)

\$20.00

1. Shoe Shine Boy (Take A). 2. Shoe Shine Boy (Take B). 3. South Sea Island Magic (Take A). 4. South Sea Island Magic (Take B). 5. Hawaiian Paradise (Take A). 6. Hawaiian Paradise (Take B). 7. For Love Alone (I Have So Little To Give). 8. I Never Realized (Take A). 9. I Never Realized (Take B). 10. Beyond Compare. 11. Dear Old Girl. 12. Just One Word Of Consolation. 13. Pennies From Heaven Medley (Take A). 14. Pennies From Heaven Medley (Take B). 15. Pennies From Heaven. 16. The Way You Look Tonight (w/Dixie). 17. A Fine Romance (w/Dixie). 18. Me And The Moon. 19. Sweet Leilani (Take A). 20. Sweet Leilani (Take B). 21. Blue Hawaii (Take A). 22. Blue Hawaii (Take B).



The final disc is due to the efforts of our talented member, F.B. "Wig" Wiggins. This time, Wig is co-producer with Andy McKaie of MCA in a disc featuring Bing singing Academy Award winners and nominees. While most of the numbers featured were introduced by Bing in one of his films, 7 of the 20 are winners I'm sure Bing would like to have introduced. While most of the songs have appeared on CD frequently, it is a great collection, and Wig has written some excellent sleeve notes.

BING CROSBY--ACADEMY AWARD WINNERS AND NOMINEES--1934-1960

\$16.00

MCA--Decca



1. Love In Bloom. 2. Pennies From Heaven. 3. The Way You Look Tonight. 4. Sweet Leilani. 5. Thanks For The Memory. 6. Only Forever. 7. White Christmas. 8. Swinging On A Star. 9. Ac-cent-tchu-ate The Positive. 10. Aren't You Glad You're You? 11. You Keep Coming Back Like A Song. 12. On The Atchison, Topeka And The Santa Fe. 13. Mona Lisa. 14. In The Cool, Cool, Cool Of The Evening. 15. Zing A Little Zong. 16. Secret Love. 17. Count Your Blessings Instead Of Sheep. 18. Gigi. 19. Never On Sunday. 20. The Second Time Around.

BING AS GUEST STAR

Contributing Editor Greg Van Beek located the next interesting disc, "Christmas Star," with Bing as a guest soloist on two tracks. The recording features the Old St. Mary's Church Choir, San Francisco, on eleven tracks--all Christmas-oriented--and they back up Bing on his two solos. Proceeds from the sale of the recording benefit Old St. Mary's Church, 614 Grant Ave., San Francisco, CA 94108. If you are interested, the CD can be ordered from the Church Gift Shop for \$15.95. The telephone number is 1-415-288-3800.

CHRISTMAS STAR--BING SINGS WITH OLD ST. MARY'S CHOIR

\$15.95

Moonan Music--BJ202



- | | |
|-------------------------------------|---|
| Christmas Star
(Bing Crosby) | I Love Christmas |
| Glory To God In The
Highest | I Saw Three Ships |
| O Little Town of
Bethlehem | Prayer To Our Lady |
| The Bells Ring Out
For Christmas | Holy, Holy, Holy |
| Bel Bambino | Gloria in Excelsis
Deo |
| Jingle Bells Medley | Ding Dong Merrily On
High |
| | We Love Old St. Mary's
(Bing Crosby) |

"BING CROSBY--THE VOICE OF THE CENTURY"

Our Irish cousin, George O'Reilly, and a number of the ICC members have cooperated with Producer Derek Bailey of Landseer Films in preparing an hour-long profile of Bing for the UK's prestigious arts program, "The South Bank Show." The film was broadcast in the UK on December 26, and is scheduled to be shown on the BRAVO channel in the U.S. I do not have a date for the U.S. showing, so urge you to keep a close watch on the Bravo channel. Malcolm Macfarlane, Magazine Editor of the ICC, indicates that this is a very positive presentation, unlike E! Entertainment Channel's "Mysteries and Scandals" program.

Charlie

Charles Baillie — 118 W. Las Flores Ave.
Arcadia, CA 91007 — (626) 446-2246

Bing Crosby CD's Available from *Select Circles*

P. O. Box 302, Riverside CT 06878; Phone: (203) 661-8421

Revised 6-27-00

At the Movies. GMT 60017. \$9.
 Beautiful Memories. 3-CD box. Disky HR-853142 (Discs are identical with those on Complete U.A. Sessions, but no booklet). \$20.
 Best of BC: Millennium Collection. MCA 11942. \$11.
 Best of Bob Hope: Thanks for the Memory. (BC on 10 tracks). Half Moon 033. \$12.
 Big Rock Candy Mountain (8 BC tracks; 7 Burl Ives; 8 DannyKaye). Half Moon X102. \$12.
 Bing and Al (Jolson), Vol. 1. (CBS Radio: 11/30/49, 2/15/50). HLC 6641. \$18.
 Bing and Al (Jolson), Vol. 2. (PRT 1/15/47, KMH 10/16/47. HLC 6645. \$18.
 Bing and Frank (Sinatra) (G.I. J. 2/ 46, C.P. 2/1/44, & bonus tracks) HLC 6646. \$18.
 Bing and Friends. Vocalion 3000. \$13. *Not the "same old."*
 Bing and Rosemary Clooney. Taragon 2106. \$15
 Bing at His Best. Pickwick 11282. \$9.
 BC Academy Award Winners & Nominees. MCA 112 274. \$16.
 BC & Friends: Radio Years. Hallmark 303372. \$7.
 BC & Friends: Sing Sing Sing, Vol. 1. Der Bingle BC101. \$16.
 BC & Friends: Sing Sing Sing, Vol. 2. Der Bingle BC 102. \$16.
 BC & His Hollywood Guests. Avid. 626. \$20
 BC & The Andrews Sisters: Essential Collection.(24 songs). Half Moon 029. \$12,
 BC & The Andrews Sisters: Their Complete Recordings Together. 2-CD set (53 songs). MCA 11503. \$27.
 BC Cavalcade of Song (KMH). Festival D26291 (Aus.) \$17.
 BC: His Legendary Yrs, '31-'57. 4-CD set & book. MCA 4-10887. \$45.
 BC Kraft Shows (Guests: N. K. Cole, D. Ellington). Lost Gold 7598. \$12.
 BC Legends of the 20th Century. (E) EMI 522815. \$20.
 BC on Radio with Buddy Cole. BCR 02. \$14.
 BC Road to Hollywood, Vol. 1. GMT 60045. \$9 (King of Jazz, Big Broadcast, College Humor, Too Much Harmony)
 BC Road to Hollywood, Vol. 2. GMT 60046. \$9. (Too Much Harmony, Going Hollywood, We're Not Dressing, She Loves Me Not)
 BC with E. Fitzgerald, P. Lee & F. Astaire. 2-CD set. Avid 624. \$20.
 BC with Judy Garland & Al Jolson. 2-CD set. Avid 625. \$20.
 BC's Christmas Classics. Capitol 21433. \$15.
 BC's Hawaii. MCA 35082. \$16.
 Bing Sings Country (20 tracks). Hallmark 306722. \$8.
 Bing Sings Whilst Bregman Swings (J) Verve POCJ-2866. \$26.
 Bing Swings (w/ many guests) Magic DAWE-48. \$15.
 Bing with a Beat. With Bob Scobey (J) RCA 7476. \$26.
 Bing's Gold Records. MCA 11719. \$11.
 Bing's Hollywood Party. AFRS 10/1/47, CBS 2/13/53. HLC 6644 \$18.
 Blue Skies/Rhythm on the River. Gt. Movie Themes 60025. \$9.
 Bob Hope & Friends. Put it There, Pal. 2-CD set. Jasmine 357/8. \$21.
 Christmas Classics. Disky 884662. \$10.
 Christmas in California. Fremus 0500. \$16.
 Christmas Is a-Comin'. Half Moon X100. \$12.
 Complete U. A. Sessions, 3-CD set and booklet. EMI 59808. \$30.
 Crosby in Command (Command Performance B'casts) HLC 6647. \$18.
 Day By Day. Nostalgia Gold 006. 2-CD set \$23.
 Dick Tracy in B-Flat. Hollywood Soundstage 4010. \$12.
 Face to Face w/Pete Martin. (Interview with Martin, 1 song by Bing & Bob Hope) Decco X-1660. \$18.
 Fiftieth Anniversary Concert (1976) at the London Palladium. Special guest: Rosemary Clooney. EMI 57547. \$13.

Fun with Bing & Louis (Armstrong). Jasmine 336. \$14.
 Going Hollywood, Vol. 1. 2-CD set. Jasmine 108/9. \$21.
 Going Hollywood, Vol. 2. 2-CD set. Jasmine 113/4. \$21.
 Great BC, Vol. 2. 3-CD set. RedX Box 31034. \$20.
 Holiday Inn/Road to Morocco/Two for Tonight (Original soundtracks). GMT 60027. \$9.
 Just For Fun, Vol. 1 (Fluffs, etc.) Blue Lantern BRCD 134. \$13 *postpaid*.
 Just For Fun, Vol. 2 (Fluffs, etc.) Blue Lantern BRCD 138 \$13 *postpaid*.
 King Bing. Hallmark 300222. \$7.
 Kraft 75th Anniver. Radio Special. Radio Meltdown KARS-0075, \$18.
 Lillis, Love & a Little Covered Wagon. 2-CD set. Harry Lillis HLY-004. \$28.
 Lotsa Laughs with BC & Friends. HLC 6640. \$18.
 Memories. (E) MCA 19360. \$16.
 Merry Bingsmas! (from radio shows). HLC 6643. \$18.
 Million Sellers. Prism PLAT-295. \$7.
 My Favorite Broadway Shows. (10 tracks). MCA 21140. \$6.50.
 My Favorite Country Songs. (10 tracks). MCA 20982. \$7.
 My Favorite Hawaiian Songs. (10 tracks). MCA 21008. \$7.
 My Favorite Hymns. (10 tracks) MCA 21002. \$7.
 My Favorite Irish Songs. (10 tracks) MCA 21048. \$7.
 My Favorite Love Songs. (10 tracks) MCA 20971. \$7.
 Night with the Stars.. Jasmine 207. 2-CD set. \$21.
 On the Road: Crosby, Hope, Lamour. VJB 1949. \$15.
 On the Road to Laughter, Vol. 1. BC/Bob Hope (radio). HLC 6642. \$18.
 On the Road to Laughter, Vol. 2. BC/Bob Hope (radio). HLC 6648. \$18.
 On the Sentimental Side. Musketeer 9030. \$6.
 On the Sentimental Side. English CD E2 055. \$8.
 Portrait of BC. 2-CD set. Gallerie 403. \$15.
 Robin & the 7 Hoods (soundtrack). Collectors Only 101. \$15.
 R. Clooney: Something to Remember Me By (w/BC on 10 tracks). Jasmine 335. \$14.
 Selection of BC. 2-CD set. Gold Sound DCD-778. \$10.
 Sing a Song of Sunbeams. Saville 219. \$12.
 Sixteen Most Requested Songs. Columbia CK-48974. \$12.
 Some Fine Old Chestnuts/New Tricks. (E) MCA 19377. \$18.
 Songs from the Movies. Empress RAJ-895. \$12.
 Sound of the Movies: BC. History 20.3110. 2-CD set \$10.
 Step to the Rear. Harris Lillis HLY-001. \$12
 Those Great World War II Songs. 2-CD set. DGB 53042. \$21..
 Too Marvelous for Words, 25 Chart Toppers. Charly 105. \$14.
 Top o' the Morning (Irish collection) MCA 11406. \$12.
 V-Discs. 4-CD-set. \$38.
 Very Best of BC Christmas. Decca MCAD 12019. \$11.
 Voice of Christmas. MCAD2-11084. 2-CD set. \$24.
 We're Just Wild About Harry: BC on Radio. BCR 01. \$14.
 White Christmas. (11 selections from soundtrack, plus bonus tracks, including poetry) GET Archives 101. \$18.

Shipping charges: \$2 for 1 or 2 CD's; \$3.20 for all larger orders.
Multiple-disc sets are counted as the number of CD's in the set.
Abbreviations: (Aus)=Australia; CP=CommandPerformance; (E)=English; (J)=Japanese; KMH=Kraft Music Hall; PRT=Philco Radio Time.

SWAPS AND SUCH

BING CROSBY ITEMS. I have some miscellaneous Crosby items, such as loose leaf folders, various listings, scrap books and such, that I would like to pass on to someone who is interested. Stanley Wayman, 18 Beckerle St., Danbury, CT 06811-4608.

I HAVE ACQUIRED a limited quantity of brand-new, never-played 10" LP's of Bing's rare 1968 African Safari medley. This was a private issue Bing made for friends like Trader Vic in San Francisco. Bing sings parodies of at least half a dozen songs to recount his trip to Africa. I will sell them to members in the USA for \$12 ppd. E-mail or "snail mail" first before sending money to reserve a copy. Greg Van Beek, 3006 Emerald St., West Bend, WI 53095. E-mail: tvanbeek@execpc.com.

I HAVE A NUMBER of magazines for sale with *Bing Crosby* in them from the 1930's through the 1970's. For a list, send SASE to Howard Rogofsky, P.O. Box 107, Glen Oaks, NY 11004, phone 718-723-0954 (6:00 p.m. to midnight, E.S.T.).

WANTED: "Bing's Hollywood" Decca LP's, all or partial set. Ed Sinnott, 564-B Sheffield Ct., Lakewood, NJ 08701, phone 732-901-9253.

SPECIAL VIDEO. TV shows of the 50's: Sgt. Bilko Presents Bing Crosby; Sgt. Bilko and the Face on the Recruiting Poster; The Jack Benny Show with Bing Crosby and George Burns; The Jack Benny Show with Bob Crosby. Broadcast quality, all four shows on one tape. Tape is just \$8.00, postpaid in U.S. Tim Morgereth, 5 Beach Drive, Baltimore, MD 21222-4925.

BING CROSBY COLLECTORS: Looking for a permanent home for your Bing Crosby collection? Donate your collection to the Stapleton Bing Crosby Collection in the John J. Ward Irish Music Archives in Milwaukee, WI. Tax deductible! Call Barry Stapleton at (414) 645-6019.

STILL SEARCHING to hear the Bing December 25, 1941 Kraft Radio Program before my memory goes or my Holy Cross California headstone is filled in (1924-.....) at the end of my Bing life. I ask the members to write or telephone me their Crosby needs for a Bing posterity through them. I will at no charge send you what you may need from my many LP's, 45's, CD's and cassettes. Carmel Gallegos, P.O. Box 1866, Tacoma, WA 98401-1866. Toll free: 1-800-572-4767 (PIN #16).

NEW MEMBER would like to correspond with other Bing Crosby fans. Please write to: Carmela Amari, 1645 Cropsey Ave., Brooklyn, NY 11214. She would love to hear from you!

WANT ADS ARE FREE FOR MEMBERS WISHING TO ADVERTISE THEIR CROSBY NEEDS AND ITEMS FOR SALE OR TRADE.

OTHER CROSBY ORGANIZATIONS

BING'S FRIENDS AND COLLECTORS SOCIETY

Hobie and Cathie Wilson

236 Andrieux St.

Sonoma, CA 95476; E-mail: Erinssmile@earthlink.net

Web site: <http://home.earthlink.net/~erinssmile/>

INTERNATIONAL CROSBY CIRCLE (U.K.)

F. B. Wiggins, U.S. Representative

5608 North 34th St.

Arlington, VA 22207

E-mail for *Bing* editor: Macwilmslo@aol.com

Web site: www.users.globalnet.co.uk/~icccircle

CRISSI NEWTON'S WEB SITE: <http://www.geo>

cities.com/BourbonStreet/3754/bing.html

OTHER FAN CLUBS OF INTEREST

EDDIE CANTOR APPRECIATION SOCIETY

President: Michelle Malik

14611 Valley Vista Blvd.

Sherman Oaks, CA 91403; E-mail: cantorfan@aol.com

PERRY COMO CIRCLE

Martha Gerhard, President

943 Crawford St.

Bethlehem, PA 18017

DICK HAYMES SOCIETY

c/o Roger L. Dooner

2951 Tyler St., NE

Minneapolis, MN 55418

INTERNATIONAL AL JOLSON SOCIETY

John Wehrman, President

1195 Hickory Hill Drive

Green Bay, WI 54304; E-mail: JWWehrman@aol.com

MILLS BROTHERS SOCIETY

c/o Daniel Clemson

604 N. Market Street

Mechanicsburg, PA 17055-2727

E-mail: MillsBros1@aol.com

Web site: www.cumberlink.com/mills

INTERNATIONAL SINATRA SOCIETY

P. O. Box 7176

Lakeland, FL 33807-7176; E-mail fs@sinatraclub.com

Web site: www.sinatraclub.com

KATE SMITH COMMEMORATIVE SOCIETY

P. O. Box 3575

Cranston, RI 02910

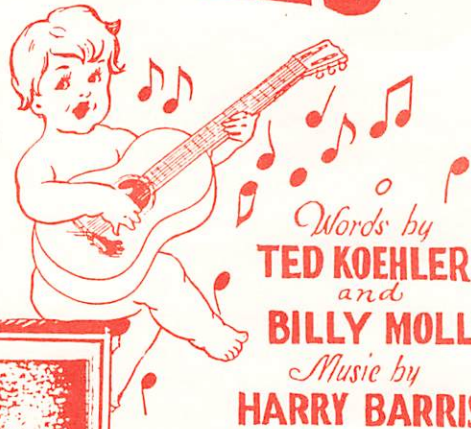
NATIONAL ASSOCIATION OF FAN CLUBS

P. O. Box 4340

Oceanside, CA 92052-4340; E-mail: LKNAFC@aol.com

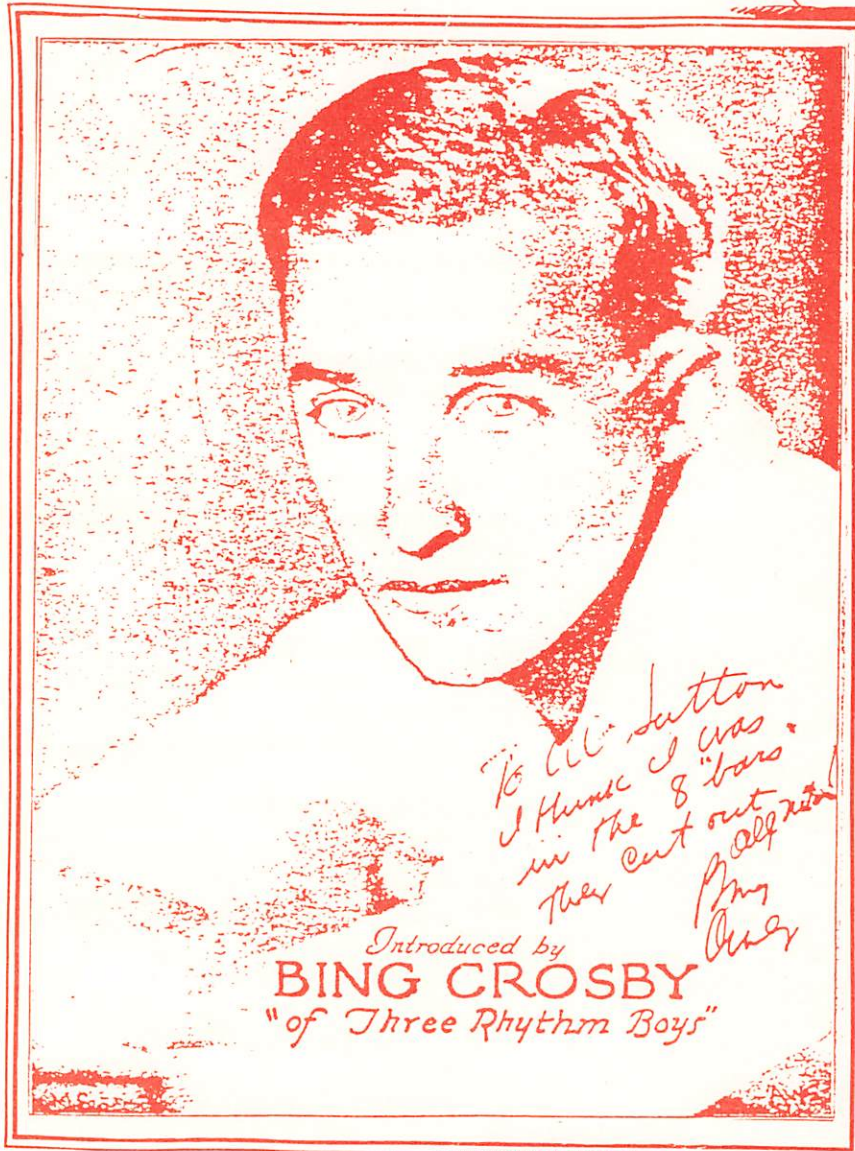
WRAP YOUR TROUBLES IN DREAMS

(And Dream Your Troubles Away)



Words by
TED KOEHLER
and
BILLY MOLL

Music by
HARRY BARRIS



MADE IN U.S.A.
Queda Hecho El Deposito
Que Marca La Ley

The Soling
Decca
MUSIC
PUBLISHERS
476 STREET
NEW YORK

A prized piece of autographed sheet music from Al Sutton's collection in which Bing makes reference to his infamous 1939 fluffed Decca recording of this song.